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YUNGBLUD is an upcoming artist from Doncaster, who has a distinctive style and shares the views of the new generation of music consumers and his target market; Generation Z (SoundCharts, 2021). At 23 years old he has entered the music scene with incomparable passion and drive for acceptance for everyone through the common themes of gender and self-acceptance on his singles, and his striking clothing choices. In this essay I will be providing an intricate plan of a single release campaign for YUNGBLUD. Choosing to create a single release campaign instead of an album provided me with the opportunity to delve into the intricacies of the campaign and allowed me to provide more details surrounding each core element of the campaign. If I had chosen to create a marketing campaign for a YUNGBLUD album, I would not be able to provide sufficient evidence and information surrounding each impact point in the time given. This essay will cover a range of areas including YUNGBLUD's branding, the single release artwork, advertisements, the social media campaign, release strategy, events, budget, project timeline, and aftercare.

Branding

YUNGBLUD's logo perfectly reflects his musical genre; alternative rock/pop punk. The scratched element of the font design in conjunction with the capitalised artist name portrays the rebellious aspect of his persona and his rejection to following the crowd (Peate, 2021). My research of YUNGBLUD's competitors' logos, such as Machine Gun Kelly and Maggie Lindemann (AllMusic, 2021), highlighted the uniqueness of his logo in comparison to theirs whilst conforming to the expectations of an artist that follows the guidelines of the pop punk genre. Machine Gun Kelly's logo consists of a scratchy font; however it is much thinner than YUNGBLUD's logo and struggles to stand out against busy backgrounds. Therefore, I decided to keep YUNGBLUD's current logo.

YUNGBLUD's colour scheme is predominantly red throughout his social media and previous album's promotional elements. I could have continued this theme throughout the single release campaign as it would portray consistency across his branding (How to Maintain Colour Consistency in Your Branding, 2018). However, I decided to change the predominant colour to pink in relation to the emotions experienced in conjunction with the upcoming musical project through colour psychology. The dominant utilisation of red throughout the previous campaign portrays feelings of anger and passion (Cherry, 2020), whereas pink correlated to femininity, kindness and compassion (Cherry, 2020). The connotations of pink will be more present in this single than the connotations of red. Hence, I chose a pink colour scheme. In addition, the social media pages will change to a pink colour scheme at the beginning of the campaign.

YUNGBLUD's message to his fans is to continuously stay true to who you are, and he is persistently promoting self-love (Instagram, 2021). I want to capture this ethos through the narrative of the music video for 'break the chains'. The title 'break the chains' relates to one breaking free from gender norms, but the audience can interpret the song in whatever way they feel relates to their own personal story. This music video and song will uplift YUNGBLUD's audience and strongly promote self-acceptance.

YUNGBLUD's single artwork always includes a photo of himself and never his artist name. If I had chosen to ignore these elements of his branding, it could confuse fans and prompt them to question if YUNGBLUD's entire branding is changing (Georgiou, 2016). This could result in a loss of fans. Therefore, I have kept these branding elements and used images of YUNGBLUD on the single

artwork, without including his artist name. The graffiti font used for the single title relates to the graffiti scenes in the music videos and correlates to YUNGBLUD's rebellious persona.

A key improvement to the website would be to create an 'about' section that describes who YUNGBLUD is. The current website provides sufficient information for his existing fans; however it doesn't have this particular informative element (Yungblud, 2021). This aspect is critical for gaining new fans as they want to be provided with information instantly to decide whether they want to listen to YUNGBUD's music or not (Kealey, 2020).

The brand partnerships are reflective of YUNGBLUD's persona and interests. If I were to choose brands that lack a connection to the artist's image, it could suggest that YUNGBLUD is unsure of his branding or solely wants the benefits that come with the partnership (Gandhi, 2021). It is important to have a clear relationship between the artist and the brand they are partnering with as it will be more likely that fans of the brand will be fans of YUNGBLUD's music. For example, partnering with Fender allows guitar fans to be exposed to YUNGBLUD's music which contains a large amount of guitar playing. This will benefit YUNGBLUD due to a highly likely increase in followers.

Additionally, the release of the single will provide YUNGBLUD with new opportunities for synchronisation deals that appeal to his target market. Popular video games amongst Generation Z include Fortnite and FIFA (YPulse, 2019). This allows the single to be heard within another area of fans' hobbies and interests, and will give others the chance to listen to the single if they do not know who YUNGBLUD is. In turn, this will potentially increase YUNGBLUD's following and fans.

Budget

It is imperative the budget is spent according to the interests of the artist's audience as this will maximise the appeal of the approach and the level of overall engagement. The budget table displays how the money will be spent across the five months in which the marketing campaign will take place. It would not be an intelligent idea to spread the money evenly across the sectors as the cost of different elements vastly varies.

Through observing the SoundCharts data, I identified that the audiences most utilised social media platforms are Instagram and TikTok. Therefore, more money would be spent on these areas than platforms such as Twitter and Facebook. The 'Other' sector includes elements such as single artwork, videographers, and photographers. This will ensure that these elements are of a very high quality. Fans will be more likely to engage with these elements if they are impressed with the visual aspect of them (Ditto, 2020), in turn they will be more likely to engage with the single and purchase physical copies which will increase the artist's revenue.

Advertising

E-marketing will be utilised to promote the new single to fans that have signed up to the newsletter on the website. This aspect of the advertising campaign will be the most personal due to the email being written in first person, mimicking an interaction between YUNGBLUD and the fan. Fans will feel rewarded for staying loyal to YUNGBLUD and continue to show support (Krause, 2018).

Advertisements on social media are not personal as they are being viewed by many individuals at once. Furthermore, emails are visible to the individuals for a longer period of time in comparison to a social media post, as social media posts are updated constantly and swiftly every day.

Instagram, TikTok and Twitter will have sponsored advertisements posted for the single release. Facebook will not be utilised in this campaign due to this platform having the lowest follower count out of the main social media platforms. To place advertisements across all social media platforms, regardless of the follower count, would make the campaign more costly, whilst receiving a lack of engagement and benefits.

RuPaul's Drag Race UK has become a popular television show in recent years (Damshenas, 2021). Drag queens compete against each other on runways by lip-syncing and performing to songs. Drag Queens are viewed as outcasts in society, which is why a spin off show should be created and utilised as an advertisement for the new single. The outlandish outfits of the show's participants align with YUNGBLUD's appearance. Moreover, the television show is popular among YUNGBLUD's target audience; Generation Z (Ramos, 2020). This will ensure that the core viewers of the show are likely to create awareness of the upcoming single on their social media pages at no cost to YUNGBLUD.

Social Media Campaign

The key impact point of the social media campaign is the TikTok challenge which users can participate in by using the hashtag #breakthechainschallenge. This challenge will allow creative people to show off their talent. Fans will film a TikTok video of themselves portraying how society wants them to appear compared to how they portray their true self. TikTok is being utilised due to its immense popularity amongst Generation Z (Insider, 2021) and YUNGBLUD's consistent engagement with fans on the platform (TikTok, 2021). The challenge is accessible for everyone with a smartphone and videos are typically shared on Instagram too, which will prompt further engagement from a wider audience (Collins, 2021). YUNGBLUD will later duet his favourite TikTok challenge videos, which will provide fans with a reward for participating and a personal interaction between themselves and the artist.

Another significant impact point of the social media campaign is the immersive concert. This will be made in Unreal Engine on TikTok Live on the same day as the release of the new single, May 6th 2022. This concert will feature an ultra-realistic digital avatar of YUNGBLUD and will take place in a recreation of Sony Hall in New York. The performance will be available on PlayStation VR, Oculus VR, and as an immersive 2D concert experience. Live streams of music performances have been increasingly utilised throughout the pandemic and is a new way of allowing fans to be part of the concert experience without having to physically attend (Bruner, 2021). Keeping up with current music trends is important for contemporary artists that are predominantly followed by Generation Z, as it portrays a stylish and modern persona.

On the day after the single release, there will be a YouTube listening party. Advertisements will be shown throughout. If the viewers watch the full advertisements, profits made from the views will be donated to Young Mind, a mental health charity for young people. I chose YouTube due to its accessibility. Anyone can access YouTube as there is no need to create an account as you would for a social media platform such as Instagram. Donating the videos profits to a mental health charity portrays YUNGBLUD's morals by being genuine and selfless. The charity is targeted towards young people, the same age as YUNGBLUD's target audience, which makes their goals more relatable to YUNGBLUD's audience.

Release Strategy

The single release date has been chosen in conjunction with Mental Health Awareness Week in the United Kingdom. YUNGBLUD continuously advocates his passion towards helping people with mental health issues and maintaining an honest dialogue about the normality of these issues (Twitter, 2021). Additionally, the single's narrative has a clear link to Mental Health Awareness Week due to its theme of self-acceptance. Releasing a single in conjunction with another relevant event will encourage individuals to use the audio for other projects surrounding mental health issues. Therefore, it will provide the single with additional free promotion to various platforms whilst coinciding with his branding.

Physical copies of the single will predominantly be released on vinyl, with lower quantities of cassettes and CD's. Cassettes appear to be gaining popularity with Generation Z (Bowe, 2021). Vinyl is the most popular physical musical format for Generation Z (Cooke, 2018) as CD's have decreased in popularity, but are not yet obsolete (Lindich, 2020). Spending different amounts on physical formats ensures that the budget is not being spent on items that will not be purchased frequently.

Moreover, the single will be released as a non-fungible token (NFT) in addition to vinyl, CD, and cassette tape. NFT's allow musicians to have more control over their output and pricing. DJ and producer 3Lau auctioned thirty three NFTs and it resulted in great success. One piece was sold for over 2 million pounds (Willings, 2021). Fans benefit from purchasing NFT's as they get the opportunity to support the artist in a larger, more personal manner. As NFT's are one of a kind they have the potential to be a collector's item as not one is identical to the other. Releasing NFT's allows YUNGBLUD the opportunity to create a contract that allows him to gain a percentage of the resale price, which will provide an additional revenue stream.

Project Management and Timeline

The campaign will begin on 4th February 2022 and continue until 10th June 2022. These dates were selected to give thirteen weeks of opportunity to promote the single release. Furthermore, these dates were selected in conjunction with Mental Health Awareness Week and allow the remix to be released before the summer festival season. This will provide the artist with a wider range of live performance opportunities and generate additional revenue.

Social media platforms will be utilised for promotion for the single almost every week of the campaign. The key social media platforms targeted will be TikTok and Instagram due to their popularity amongst the target market (SoundCharts, 2021). If I were to spread the social media promotional posts evenly across all major platforms, it would not result in the best possible outcome due to the lower amount of engagement from fans on certain platforms such as Twitter (SoundCharts, 2021).

The premiere of 'Drag Race: break the chains' will be shown one week before the single release. This will allow loyal fans to gain an insight into the narrative of the single before its release. Fans may feel as though they are part of the creation process of the music video and are viewing behind-the-scenes processes. This will create hype around the single as it brings mystery around the final outcome of the music video.

Releasing the music video two weeks after the single release ensures that fans will still be engaged and excited about the single. If the music video was released at a later date, it could risk a decrease in audience engagement as they may have an interest in new releases from other artists.

Aftercare

When releasing a remix of a single, it is important to consider which other artists current fans are most likely to engage with to ensure a large amount of downloads and streams. If one were to select an artist that creates music which is the opposite genre to YUNGBLUD, fans are unlikely to listen and follow the artist they aren't aware of as it likely they lack interest in that genre. Pop Punk music already contains elements that connect to Pop music, but also many differences, which is why it would be beneficial to select a pop artist to create a remix of the single (Jones, 2016).

Following the single release there will be a remix of 'break the chains' featuring Harry Styles. Harry Styles has been known to experiment with the rock genre in his previous album and has a large fanbase (SoundCharts, 2021). Whilst he is most notably recognised for being in pop boy band One Direction, Harry Styles is now a solo artist and has developed a strong metrosexual branding in recent years (Singh, 2020). This development of his branding links greatly to YUNGBLUD's gender-fluid branding. YUNGBLUD has recently risen to fame whereas Harry Styles has been in the spotlight for approximately ten years. This suggests that more music fanatics will have listened to Harry Styles' music rather than YUNGBLUD's music, which could provide YUNGBLUD with an increase in streams.

Creating a remix with another pop punk artist won't provide YUNGBLUD with as many opportunities due to the similarities in their fandoms. By creating a remix with Harry Styles, YUNGBLUD will be given the opportunity to gain fans that are predominantly interested in pop music, which could subsequently increase his downloads and listens on streaming platforms such as Spotify. Moreover, YUNGBLUD will be more likely to perform at music festivals that solely cater to pop artists.

The remix will be released on June 10th 2022. This date was selected as it is before the summer festival season. Therefore, it can be performed at a wide variety of festivals that specialise in pop music in addition to alternative rock/pop punk festivals.

Conclusion

To conclude, I considered YUNGBLUD's branding and target audience when creating every element of the single release campaign. Doing so allowed me to create a campaign that is likely to have the best possible audience engagement as the impact points consider the audience's interests.

When considering brand partnerships, synchronisation deals and impact points, I ensured that they related to YUNGBLUD's image and interests to portray his authenticity to the audience. If an artist is being considered as unauthentic, they may lose members of their fanbase as the audience views them as untrustworthy (Gandhi, 2021). YUNGBLUD's branding is consistent which allowed me to accurately analyse and conduct the best approach to this single release campaign.

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