

▶ CAMPAIGN TIMELINE ◀

Appendix O:

WEEK	WEEK ENDING	PRODUCTION & DELIVERY	LIVE ACTIVITY	PROMO/MARKETING ACTIVITY
-21	4th June	Fri 4th: Campaign Launch		Sat 5th: Drop social teasers of MH Charity Gig
-20	11th June	Mon 6th: Contact all press outlets Mon 6th: Contact Zak from Crying Elephant Design Weds 8th: contact Spotify curators Thurs 9th: Contact vinyl shop owners		Fri 11th: Narc article published
-19	18th June	Mon 14th: Update all Social Media Platforms	Sat 19th: Men's Health Charity Gig	Weds 16th: Spark FM 4-6PM
-18	25th June			Tues 22nd: Ride blog review of MH gig published
-17	2nd July	Fri 2nd: Meet with Doc Martens branding team in Eldon Square, Newcastle		Thurs 1st: Drop social teasers for Vinyl Shop Sessions
-16	9th July	Tues 6th: Q&A Live Stream on Facebook Thurs 8th: Live Stream Jam on Instagram		
-15	16th July	Fri 16th: 1st single, 'Runnin Wild' released	Sat 17th: Sunderland Vinyl Shop Session at Pop Recs.	Mon 12th: North East Noize article published
-14	23rd July	Mon 19th: Social livestream to announce tour & ticket info Thurs 22nd: Contact Merch Bitch Fri 23rd: Tour tickets on sale		Tues 20th: NE Volume Radio 8pm Fri 23rd: NE Volume single review published
-13	30th July	Thurs 29th: FB live stream shared to all social sites, promoting ticket and merch sales via plasticglass.band/		
-12	6th August			Thurs 5th: Ride interview published
-11	13th August	Fri 13th: 2nd single, 'Lucky in Love' is released	Sat 14th: Stockton Vinyl Shop Session at Sound it Out Records	

-10	20th August	Weds 18th: Exclusive single airplay on Spark FM		Mon 16th: NE Volume articles published x2 Thurs 19th: Live on BBC Newcastle at 8pm
-9	27th August		Fri 27th: Leeds Festival Sun 29th: Reading Festival	
-8	3rd September		Fri 3rd: Live at NE Volume Bar, Stockton Sat 4th: Live at The Empire, Middlesbrough	Weds 1st: North East Noize article published Fri 3rd: NE Volume Artist Spotlight published
-7	10th September			Tues 7th: North East Noize reviews published (x2)
-6	17th September	Fri 17th: 3rd Single, 'Go and Get it' is released	Sat 18th: Newcastle Vinyl Shop Session at Beyond Vinyl	
-5	24th September		Fri 24th: Live at The Cluny, Newcastle Sat 25th: Live at Paddywhacks, Sunderland	
-4	1st October			Mon 27th: NARC gig review published Tues 28th: Ride gig review published
-3	8th October	Mon 4th - Weds 6th: Video Shoot Planning for Rags to Redemption Fri 8th: Social live stream from Plastic Glass band practice		
-2	15th October	Fri 15th: EP RELEASE, 'Rags to Redemption' is out		Mon 11th: Crack Mag & London in Stereo gig listings commence Mon 11th: RFB News published
-1	22nd October		Weds 20th: Hour-long live acoustic set on Spark FM with Ryan Pow 4-5pm. (Live & Press)	Tues 19th: NEN interview published Thurs 21st: Clash feature published Fri 22nd: HOH interview published
0	29th October	Fri 29th: Campaign End	Fri 29th: Support The Pale White at Scala, London	Mon 25th: NE Volume EP review published Fri 29th: Guests on BBC Radio 6 at 4pm

▷ REVENUE, COSTS & BUDGET ◁

REVENUE STREAM/EVENT	DESCRIPTION	POTENTIAL RETURN (£)
DIGITAL DISTRIBUTION	Average of 3000 Spotify streams per month of the campaign (£0.0038 per stream).	£57.00host
PHYSICAL EP SALES	500 copies at £6.99	£3,495.00
THE VINYL SHOP SESSIONS	Revenue from all three sessions (Tickets & Bar)	£2,307.50
MINI NORTH EAST TOUR	Artist Fees (All gigs)	£1,200.00
	Ticket Sales (All gigs)	£10,400.00
	Merchandise Sales (All gigs)	£12,000.00
	TOTAL:	£24,459.50
CAMPAIGN COSTS:		
DESIGN & WEB ASSETS	Website Adaption	£25.00
	Logo Design - Zak, Crying Elephant	£20.00
	SEO Specialist	£150.00
	EP Artwork - Zak, Crying Elephant	£200.00
PRESS & PROMOTION	Graphic Designer - Zak, Crying Elephant Posters/Flyers/Tour Schedules in digital & Print	£250.00
	Freelance Videographer/Editor - Eddie Maynard Social teasers and visuals	£320.00
	Social Media/Web Advertisement (3-month period)	£240.00
	Radio Promotion	FREE
	Magazine & Blogs	FREE

THE VINYL SHOP SESSIONS	Travel Costs (All gigs combined)	£30.00
	Alcohol Costs (All gigs combined)	£1,100.00
EP RELEASE	Mixing & Mastering - £90.00 per track	£360.00
	Recording Studio Hire with Ginger Music Company, £13.00 per hour, 20 hours.	£260.00
	Physical EP Production	£420.00
READING & LEEDS FESTIVAL(S)	Overall Travel	£200.00
MINI NORTH EAST TOUR	Overall Travel	£40.00
	Merchandise Production by Merch Bitch	£1,560.00
	Accommodation	£60.00
	Additional Expenses	£250.00
LONDON PALE WHITE GIG	Travel	£240.00
	Merchandise Production	£390.00
	Accommodation	£110.00
	Additional Expenses	£200.00
	TOTAL:	£6,425.00
	POTENTIAL GROSS PROFIT:	£18,034.50
	BUDGET:	£10,000.00

▷ SWOT ANALYSIS ◁

Appendix E:

▷ Strengths: - Plastic Glass have a loyal, dedicated fanbase throughout the North East (NE) region of England. - In recent years, the band have seen free support from a whole range of influential tastemakers and press outlets throughout the NE, including blogs, magazines and radio stations. - They've built a rapport with some of the North East's most popular music venues & management teams. - They have a broad target demographic, who can be reached via a multitude of social media platforms. - Since 2015, Plastic glass has attracted 14.1k listeners on Spotify, with 93.6k streams. - Throughout May 2021, London is listed as the top city for audience engagement on the band's Spotify, with 59 listeners. This is positive when considering attracting local fans to their London show. - 64% of Plastic Glass' Spotify listeners are male, reinstating the potential impact of the Men's Health Charity Gig. - Appendix B's survey reveals that 51.43% of the respondents are willing to travel to London to see them live. - Survey results suggest that many Plastic Glass fans are willing to spend money on merchandise. - Their audience consists of avid gig-goers. - They're talented, virtuosic musicians with the determination to succeed.	▷ Opportunities: - Working with a low budget instigates creative marketing techniques, thinking outside of the box whilst utilising free press and promotional outlets. - The 'Men's Health Charity Gig' reinforces the band's ethos and values, allowing them to identify and connect with their audience. - Having a decent following on Spotify provides the perfect foundation for the release campaign and the opportunity to increase their streaming rates. - Supporting The Pale White at their London gig gives the band a chance to perform in front of new, potential fans and expand their fanbase. - The forthcoming EP release warrants altered, fresh iconography and artwork, creating the chance for unique merch production. - Festival appearances give Plastic Glass a chance to showcase their tunes to new crowds who have never listened to them before. - Appendix B's survey suggests a distinct lack of fans under the age of 18. Launching a TikTok profile could be an effective method of reaching fans who fall into this category. - Plastic Glass' fanbase consists largely of Generation Z and Millennials, who value experiences, such as live events, over possessions. - Both Gen Z and Millennial fans are more likely to purchase merchandise off the back of an experience, therefore they will be given the opportunity to do so.
▷ Weaknesses: - The majority of survey respondents reside in the North East, their brand and presence need to be expanded further throughout the UK. - The campaign is running off a low budget as the band are below the mainstream radar with a limited income. - The band don't have a certified tour manager, so are reliant upon themselves and their peers. - SEO needs to be implemented across the band's digital assets to enhance findability in search engines. Searching 'Plastic Glass' results in a large selection of tupperware/recycling websites. - Having such a broad target demographic means that social media and press and promotional content needs to remain consistent across all platforms to reach their varied fanbase effectively and efficiently	▷ Threats: - Not having enough income to support the campaign costs, such as travel, accommodation and merchandise production. - The tour and merchandise sales are reliant upon their working-class audience's financial status and whether they can afford to partake in events. - The Pale White gig sells minimal tickets, leading to financial loss a less opportunity to interact with London-based audiences. - Social media is an over-saturated realm, it's becoming increasingly difficult to stand out and be different. - Many similar indie rock bands are emerging from the North East and the UK as a whole, so again, Plastic Glass must strive to separate themselves from the masses and provide a unique, immersive experience that can't be found anywhere else.