

Name: Zoe Bastin

Student Number: 2021928

Module: Entertainment Marketing
BMTY7003

Assignment Title: Element 1, Report

Lecturer: Tim Ferrone

Table of Contents

ARTIST OVERVIEW.....	2
THE TRACK	2
THE STRATEGY	3
AUDIENCE DEMOGRAPHIC	3
PROMOTION STRATEGY	4
PRESS AND PROMOTION.....	5
RADIO	5
ONLINE	7
SOCIAL MEDIA PLAN	9
NARRATIVE.....	9
SOCIAL CHANNELS	10
TIMELINE	11
PHASE 2	13
BUDGET	14
FACEBOOK ADS AND SPONSORED POSTS	14
GRAPHICS AND MARKETING ASSETS	15
PHASE 2	15
MARKETING ASSETS.....	17
MOOD BOARD.....	17
EXAMPLE ASSETS.....	18
SWOT ANALYSIS	19
REFERENCES.....	20

Artist Overview

Katie Waygood is a Folk style singer songwriter based in the New Forest, Hampshire. The artist is 25 and has been releasing music for several years now, but in recent years has step up the pace after graduating from BIMM London and gaining a professional music degree. Katie has released an EP and several singles in the past, however not all of them are currently available on streaming platforms. She often posts covers and other content on YouTube, but in recent years has removed some content due to copyright and licensing issues. The artist also teaches music and runs her own business, so her musical success could benefit her in this area.

The Track

The track is a single name Gentleman, it has recently been released, the artist is looking to release a full band version of the track in July and is wanting marketing to be more effective this time around. Gentleman falls into to the Alternative folk category, so the marketing strategy will heavily focus on that audience demographic. This will be the first single of the artist's new EP due out in September, the EP release will then be supported by a UK wide tour.

The Strategy

The stripped back version of Gentleman has already made for a good starting point for the full produced version, as the song has been featured on local radio and the BBC Introducing station of the area. The fully produced version will be the first single off her upcoming EP that will most likely be released in September 2021. The aim of this marketing campaign will be to increase the artists popularity and outreach, while also staying true to the artist's narrative and overall image.

Audience Demographic

When considering the audience demographic for this release, several elements were considered. This involved going over previous data such as streaming statistics, previous gig attendance and wide spread industry research, allowing an in depth picture to be drawn in order to ensure the marketing campaign is successful.

The Folk Alliance international released an in-depth research report of the genre in 2019, this report states that the average audience demographic for the genre. The report suggests that listeners were often aged 30 or over, equally split among binary genders and were often working in the creative field (Folk Alliance International, 2019). However, the report did suggest that this may not be representative of the wider community as these demographics may be more likely to engage with surveys and other research.

It was discovered in this artist's case that she did have a large following in the age group of 25-30, but did often find that her music appealed to an older audience compared to other more mainstream genres. Through research it was also discovered that the artist appeals to consumers who live in a more rural area or who enjoyed more rural and nature driven activities (Folk Alliance International, 2019).

After this research it is obvious that the track would be the most successful if it was marketed at an older age group of 25 to 55 as well as all genders and rurally located consumers. Emphasis will be made on nature and rural living throughout the campaign in order to fully represent the local folk culture and scene where the artist is based. This will also be a main theme included in the artist's narrative, as this is what the artist personally enjoys and the type of content that is commonly posted on their social channels.

Promotion Strategy

When considering the promotional strategy for the track, it is essential that the audience research and demographic is taken into consideration when planning.

Through research it was learned that older generation specifically people aged between 24-40 still valued physical product and distribution (Stiernberg, 2020). Due to this age group being the most interested in the Artist's genre a physical distribution for the track and EP would be beneficial to go along with the digital release. However due to budget concerns this will be held back for the single release and will be revisited when the artist releases the full EP. This is also dependant on the engagement and success of the lead single 'Gentleman'. Crowd funding will also be considered as a way to fund a physical release if budget remains low. If the physical release is agreed the focus will be on launching the artist's own online store and local independent record stores as opposed to wide spread commercial retail. This would be because the artist has a large local following and is also passionate about the grassroots independent music scene, so supporting local record shops would fit the artist's narrative and brand. There is also an opportunity to consider a pre-order competition for the release which could also involve independent record shops.

From a promotional point of view, the main target will be local radio stations such as Forest FM, Hope Radio, BBC introducing Solent and BBC Solent. The local area has a strong following in the genre as well as the artist already being popular within these stations. There is hope that being playlisted by the BBC will allow wide spread attention and may lead to national promotion.

The artist will also aim to have a series of release engagements at both the radio stations and local record shops as this would most likely appeal to fans of the genre as it tends to be a very close-knit community (Lamitie, 2021).

This report will also include a strong phase 2 plan, that will involve a UK/European tour and possible support slot on another artists tour. It will also include a strong festival campaign as this is a large part of the genres culture (Lamitie, 2021). This will feature niche folk festivals as well as larger festivals that cater to the genre.

Press and Promotion

Below is a detailed plan on how we will use the press and media to create a successful campaign. Emphasis will be made on genre specific media and platforms at the beginning but this will hopefully lead to more mainstream media.

Radio

The plan for radio is to focus on local stations with a large amount of reach in hope that this would eventually lead to more mainstream stations who have a national reach. Radio is not the main focus for this campaign due to the change in public listening habits in recent years. The public much favour podcasts and streaming in 2021 compared to 40 years ago (Slattery, 2020).

BBC Introducing Solent

The local BBC Introducing will be an important target for the radio campaign as it could lead to big exposure for the artists. BBC introducing has provided multiple artists with a larger amount of success, ranging from an increase in popularity and hype to allowing artists to experience their own set at major festivals such as Glastonbury. Some example of artists who have reached success via this platform are James Bay who featured on the Beds, Herts and Bucks a version of the station and Florence and the Machine (McAlpine, 2017). Both these artists managed to gain attention via performing on the BBC introducing stage at Glastonbury festival.

The plan is to submit the artist's lead single off the EP and get it playlisted on the local station. We are hoping this will lead to national version of the show which features on the popular stations BBC Radio 1 and BBC Radio 2, will then become interested in the track and feature it on the show. This could lead to opportunities to play at mainstream national festival, an element that may be difficult without backing from media such as BBC. If communications go well with the local station and they are willing to premiere the track, this will lead to us holding back the community radio campaign for an extra few weeks to allow a more exclusive experience for the BBC.

In this artist's case I feel it would be extremely beneficial for the track to be picked up by BBC Radio 2 as opposed to Radio 1, as in recent years they have been at the forefront of innovation for the country and folk genres (Garner, 2020). Although not the same genre country music fans have a large crossover into folk music, so this exposure could allow an opening up from a different audience.

Hope FM, Forest FM and Community Stations (Dorset & Hampshire)

The local area of the artist has a large selection of community radio station, some of which the artist already has strong connections with. It would be beneficial to use these strong connections to show case the track and upcoming EP as part of the campaign. The only concern would be that these Community stations lack a large amount of reach, so it would be best to use this alongside a wider spread radio campaign as opposed to just a local campaign.

Folk Radio

Folk Radio is a 24-hour radio station dedicated to the genre of folk. Most of their radio shows are available on demand via Mix Cloud, this would allow for a listener to experience the radio in a streaming and podcast format. This format is becoming increasingly popular so this station could be beneficial for the artist.

Online

The focus on press for this campaign will mostly focus on online media due to the high levels of engagement this format attracts. The focus will be on music blogs and online music press, both of genre specific and mainstream concentrated. The content featured will be promotion for the lead single, the release of the EP, the artist festival campaign and other live shows. Below is a brief overview of a select number of online press we will be approaching.

Folk Radio UK

As well as a radio station, Folk Radio's website also contains a music blog which reviews latest music and offers artists a chance to have their own featured articles.

The blog currently has a following of just under 19k Facebook follows and reports to have a large global reach.

The blog provides the opportunity to feature an artist of the month, this provides artists with the opportunity to have their own featured article on the website. This is announced at the first of every month and also provides opportunity for the artist's music to be played and advertised on the station for the entire month. When submitting the artist's details to the blog, we will also offer an opportunity to have an exclusive first listen of the upcoming EP in order for the staff writers to be able to provide us with an in-depth review feature. This would be beneficial if it released the week before the EP release.

The blog will also be required to submit a general news article about any artist announcements in the coming months, this would also be posted across their social channels. We are also hoping that once music is released it will be able to be added to the blog's monthly Spotify playlist. Playlisting has been seen to be an effective way to increase an artist's reach (Danton, 2019) and we are hopeful this would aid our marketing campaign.

For Folk's Sake

For Folk's Sake is a Folk specific music blog that originated in London, they were formed in 2008. They currently have a Twitter following of 15k and report a high level of social engagement. They specialise specifically in music reviews and live reviews so it would be valuable to keep them in the contact list once the artist goes back to playing more gigs after the covid-19 pandemic.

For the release of the single the artist will be submitted to the blog with requests of a track review, a few social media posts and the possibility of a more casual social media shout out on the blogs social stories.

Social Media Plan

This section will cover the plan for the artists social media channels for the lead up to the single and EP release. It will also delve into the plan for any live or festival shows and how that campaign will tie into the main EP campaign. Social media has become the most important area of music marketing in recent years, it is effective at selling an artist's narrative and to encourage a bigger connection between an artist and their fans (Cole, 2019).

Narrative

Katie has a strong following within the south of England, the area where the artist lives and grew up. The artist's current social media reflects the local area and the rural lifestyle that is incredible common in the area. Katie often shares snippets of her life in the country such as Instagram reels of her riding her horse and stories of her walking along the southern coast line. This is beneficial for her as an artist as the genre of music often represents this lifestyle and culture.

It would be effective for this campaign to support the narrative that Katie is a young woman who enjoys a connection with the countryside and a rural lifestyle. There should be emphasis on the artist's relationship with nature and how that shows in her music, for instance the artist's last EP song titles represented the season of winter and marketing assets and narrative reflected that. In this EP's case the song titles

reflect the artist's connection with others as well as the natural world. Marketing assets should reflect the artists rural lifestyle and draw deeply on theme of connection and forming a community. Assets should also be created with independence DIY style in mind in order to relate to the natural simplistic aesthetic. This will be done by using assets in the style of polaroid's and scrap books to draw on listener's yearning for a simpler way of life as well as a listener's nostalgia.

Social Channels

Katie currently has several social media channels that she actively uses, however some receive higher engagements than others. The Artist currently uses her Facebook artist page and Instagram account to post the most information surrounding her musical and teaching work. I feel it may be beneficial to think about splitting her musician work and teaching work into to different social channels as the audience for these may not always cross over. It would also be valuable for her as a musician to portray a more cohesive front when it comes to posting content regarding releases and tours. Currently it feels like the postings lack structure and it appears as if the visual themes and designs of each post don't always match. It is proven that having a constant visual theme and structure to your posts allows for your digital marketing to come across more effective, as it allows your social media to come across more professional and as a constant brand (McGuire, 2020).

For the release campaign I feel it is best to stick to the social channels that currently experience the most engagement, which is Facebook and Instagram. Postings will be linked and will be scheduled by using a social media app such as Buffer, this will allow posts to be lined up and ready without anyone needing to be available. In the lead up to both the single and EP release there will be emphasis on pre-saving, to help increase the artists chance of being playlisted.

Paid promotion will also be used for this campaign in the form of sponsored ads available on each platform, even though the current budget is small, this is still an effective use of funds as it allows the artist to reach a larger audience. The post is often targeted to an audience who may or may not follow you but have shown interest in similar artists or genres.

Timeline

In order to ensure a successful marketing campaign, it is essential to create an accurate and well thought out timeline. This has become more important than ever in recent years as we have seen a large amount of marketing move to a digital format through the use of social media and online press. Content should be planned for each social channel, with suitable research included to ensure that content is attractive for the audience in question and well as elements such as key word research which allows us to look at current trends within the market (Penalver, 2021). The timeline is essential to ensure that posts are executed on time as well as at a time that would allow the post to reach a high level of engagement and have a large outreach.

The artist will have to post often on social media in the weeks leading to the release and the weeks after the release in order to ensure a high level of engagement with these posts. This is because of some platforms algorithms that require an individual to be active on their platform in order for them to share your posts with a high number of your followers. It is recommended that you should post once or twice a day on some platforms but this can vary depending on the platform (Mclachlan,

2021). After completing some research this is what has been recommended by marketing experts in order to ensure the best engagement on these platform (Mclachlan, 2021).

- On Instagram, post between 3-7 times per week.
- On Facebook, post between 1 and 2 times a day.
- On Twitter, post between 1 and 5 Tweets a day.
- On LinkedIn, post between 1 and 5 times a day.

For this campaign the artist's timeline will cover the lead up to the release, as well as after the release when we will see the artist complete a UK tour and festival tour to support the release. The release date for the single will be the 30th of July 2021, with EP release coming later in September. The tour will then take place within the festival circuit in late summer and the artist will perform a UK headline tour in the autumn.

DATE (Week beginning)	Content/Post
19/07	Mon: Announcement of single on all social media. Release date 30/07/21. Still image of artist Tues: General post from artist, maybe active on stories with daily activities. Wed: Announcement of festival appearances later on in the month. Wickham festival. Etc. Thurs: General posting. Fri: Preview of track posted on socials with still image. Sat: General posting Sun: Instagram Q&A, regarding ep and upcoming shows

26/07 SINGLE RELEASE WEEK	Mon: Instagram live with Folk radio, discussing first listen of track on Thursday before release. Daily countdown posting begins on all socials, with elements such as presaving being stressed. Tues: Interview with BBC Radio Solent introducing. Wed: Thurs: Instagram live with fans discussing single and premiere on folk radio. Fri: Post about release, swipe up stories published and video released on YouTube.
02/08 Festival week	Mon: Reminder about festival appearances on all socials. Tues: interview with local radio about single release and upcoming EP Fri: Post content surrounding time at festival across all socials throughout whole weekend.

Phase 2

The second phase of the marketing timeline will be focused on the EP release and upcoming UK tour. This will require a similar strategy that has been used for the artist's single release, but with the added use of physical marketing such flyers and posters in artist performance locations as well as local press being completed at a number of tour locations. Examples of this are interviews at several local radio stations as well as articles with several local papers or online blogs. I would recommend any online or written press to be done prior to the tour as this may help increase awareness of the concert and consequently increase ticket sales.

Budget

The current budget is small for this project as the artist is unsigned and funding a large amount of the campaign themselves. It is recommended that marketing must be kept as low cost as possible and that every low-cost effective method must be explored before large funds are allocated to the campaign (Bloyd, 2020). This is especially important when a artist is at the beginnings of their career or an independent artist as they may not have the large financial backing that signed or more establish artists have access too

Facebook ADS and Sponsored Posts

The main costs will be from the use of sponsored posts on social media such as Facebook ads and sponsored Instagram posts. To ensure that the budget is restricted for this a limit will be set and the sponsored ad will be active for just a few weeks. It is recommended that no more then 5%-12% of revenue is spent on marketing for any business (bloyd, 2020). This will be a factor that is considered for the whole marketing scheme, especially considering that the artist receives the largest marketing reach through the use of free social media platforms as opposed to more costly avenues.

After research it was decided that during phase one of the campaign it would valuable for the artist to allocate £80-£100 to sponsored posts on social media. It would be beneficial to keep this low for the time being as the campaign has a large amount of radio and online press backing. This, alongside the artist's upcoming festival tour in august and beyond, would most likely provide the artist with more success than via sponsored ads for the time being. This is because of the typical

consumer trends that is often seen amongst fans of genre, as folk listeners often put live experience ahead of online engagement (Folk Alliance International, 2019).

Graphics and Marketing Assets

For phase one of the plan I recommend allocating some funds to professional photography and visual assets design. Currently the artist could only provide older images and a lot of the social media content currently has a basic amateur design. In the next section a few examples of the overall design have been suggested.

The budget for this will be between £100-£150.

Item	Cost
Sponsored Posts	£100
Photography	£75
Graphic Design	£100
Total	£275

Phase 2

It is estimated that phase 2 may cost more, due to the need to both market a UK tour and a full body of work. This will also be the time when physical promotion is considered in the form of local flyers and posters, an element that is not being considered for the single release. It is also estimated that graphic design will cost more during this phase as extra assets such as tour flyers will have to be created to

a professional standard. This is also the case when considering sponsored posts as the artist will be looking at creating one of these for both the tour and EP release. An alternative to this would be to allocate the most funds to the tour promotion as this will ultimately generate the artist more income than the digital EP release.

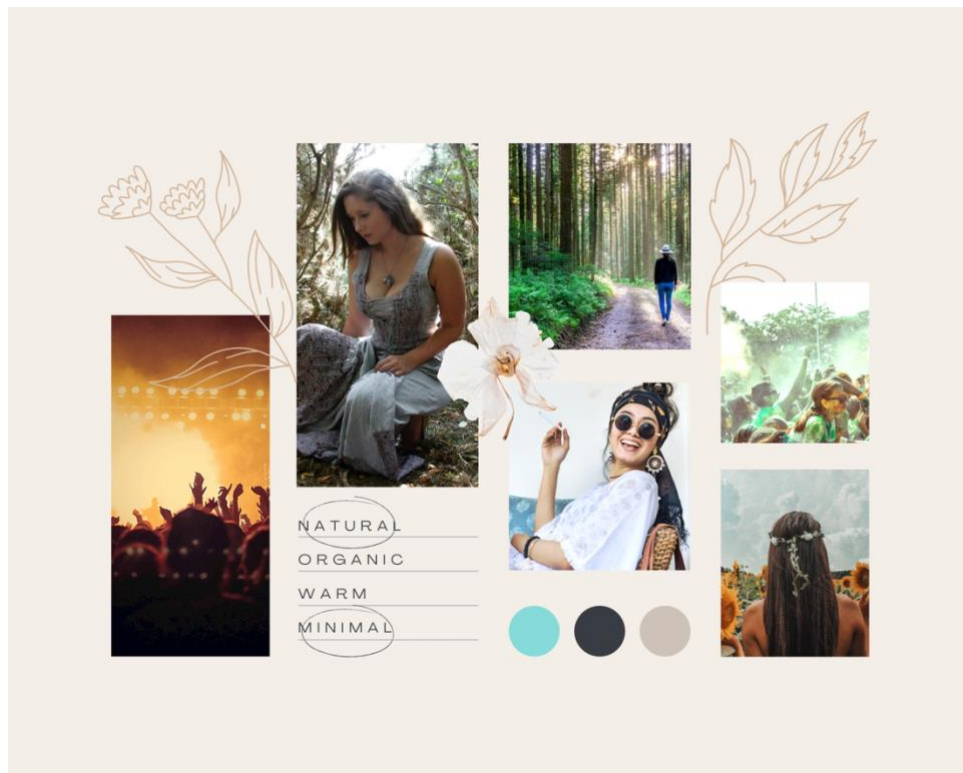
Phase 2	Cost
Physical promotion	£100
Sponsored Posts	£150
Graphic Design	£175
Total	£425

Marketing Assets

All marketing assets will represent the narrative of the artist and the theme of the upcoming EP. It will lean heavily on a natural colour palette with blue accents in order to include the costal environment into the assets. It would be beneficial for the artist to invest in getting elements such as this professionally designed or at least invest in both live and promotional photography to include in this content. When evaluating the artist's current social media content and marketing assets it was clear that they currently lack professionalism.

Mood board

A mood board to possibly send to outside designers, in order to portray the theme of the campaign and release.



Example Assets

An example of an artist logo and social media post.



SWOT ANALYSIS

SWOT ANALYSIS

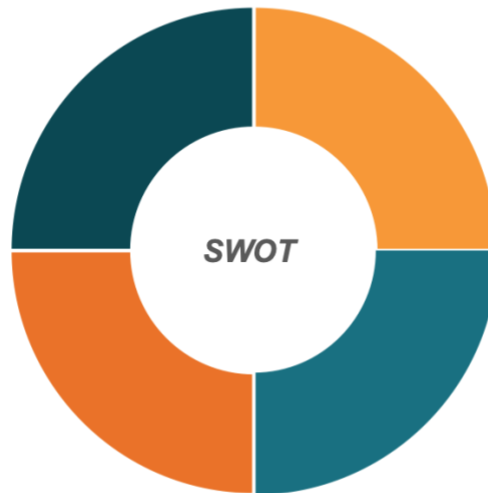


STRENGTHS

- Committed fans
- Large festival following
- Opportunities to break into a new market.
- Expand audience and increase clout.

OPPORTUNITIES

- To expand fanbase.
- Open up conversations surrounding the band.
- To increase live popularity



WEAKNESSES

- Budget
- Social media needs improvement with design.

THREATS

- Competitors.
- Covid-19 affecting live performances.
- Under represented genre

□

References

Bloyd, A. (2020) 'How Much Should You Spend on Facebook Ads? Budgeting Steps : Social Media Examiner', *Social Media Examiner | Social Media Marketing*, 16 November. Available at: <https://www.socialmediaexaminer.com/how-much-should-you-spend-on-facebook-ads-budgeting-steps/> (Accessed: 23 July 2021).

Cole, S. (2019) 'The impact of technology and social media on the music industry', *Econsultancy*, 9 September. Available at: <https://econsultancy.com/the-impact-of-technology-and-social-media-on-the-music-industry/> (Accessed: 13 July 2021).

Danton, E. (2019) *Streaming Success? How Some Artists Are Building Their Careers Through Spotify Playlists*, *Fortune*. Available at: <https://fortune.com/2019/12/12/spotify-artists-success-streaming-playlists/> (Accessed: 11 July 2021).

Folk Alliance International (2019) *Measuring Folk: Audience Research Initiative 2018-2019 (Executive Summary)*. Available at: https://issuu.com/folkallianceinternational/docs/fai_executive_summary_2019 (Accessed: 4 July 2021).

Garner, G. (2020) 'What to expect from the first ever digital Country Music Week', 19 October. Available at: <https://www.musicweek.com/live/read/what-to-expect-from-the-first-ever-digital-country-music-week/081565> (Accessed: 11 July 2021).

Lamitie, A. (2021) 'Pitch Folk Music Festival heading to London for a five-day event in November', *Illinois News Today*, 2 July. Available at: <https://illinoisnewstoday.com/pitch-folk-music-festival-heading-to-london-for-a-five-day-event-in-november/279237/> (Accessed: 10 July 2021).

Law, T. (2020) *How Much Does Facebook Advertising Cost in 2021?* Available at: <https://www.oberlo.co.uk/blog/facebook-advertising-cost> (Accessed: 22 July 2021).

McAlpine, F. (2017) 'BBC Music - How Introducing kickstarted the careers of your favourite musicians', 4 October. Available at:

<https://www.bbc.co.uk/music/articles/14971c56-bb5f-4bb8-9a62-c2380f9b49b0>

(Accessed: 10 July 2021).

McGuire, P. (2020) *7 top marketing strategies for musicians*. Available at:

<https://bandzoogle.com/blog/7-top-marketing-strategies-for-musicians> (Accessed: 15

July 2021).

Mclachlan, S. (2021) 'How Often to Post to Social Media in 2021', *Social Media Marketing & Management Dashboard*, 16 June. Available at:

<https://blog.hootsuite.com/how-often-to-post-on-social-media/> (Accessed: 21 July

2021).

Penalver, P. (2021) *A Step-By-Step Guide to Structuring a Digital Marketing Plan*.

Available at: <https://www.wearemarketing.com/blog/a-step-by-step-guide-to-structuring-a-digital-marketing-plan.html> (Accessed: 21 July 2021).

Slattery, L. (2020) 'Podcasts and Spotify thrive as pandemic changes listening habits', *The Irish Times*, 9 August. Available at:

<https://www.irishtimes.com/business/media-and-marketing/podcasts-and-spotify-thrive-as-pandemic-changes-listening-habits-1.4349891> (Accessed: 11 July 2021).

Stiernberg, B. (2020) 'Why Millennials Refuse to Let Go of Physical Media',

InsideHook, 27 January. Available at: <https://www.insidehook.com/article/arts-entertainment/why-millennials-refuse-to-let-go-of-physical-media-vinyl-records>

(Accessed: 9 July 2021).