COLD ORANGE

"Definitive Artists' Strategy Guide: Building a Foundation"

Marketing Portfolio

Module: Creation in International Music Marketing

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8/10/22

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the brand

about

COLD ORANGE

COLD ORANGE is a brand that has been developed by Isaac Harrison that is dedicated to working with Independent Emerging Artists and developing Music Marketing, Business, & Brand-Strategy resources as a means to support the Grass-Roots community.

The brand was conceptualised upon recognising that **the issue of information overload** is growing in severity within the realm of music marketing. A key contributor to this issue is the influx of predatory online courses that promise **big** results and **ROI** following a substantial up-front payment, and the contracts put the purchaser in no position for a refund as it puts all responsibility of the customer's value from the purchase, on the customer (e.g. no refunds available unless there is tangible proof of the customer trying to implement the teachings of the course for longer than 12 months etc.).

The resources, tools and community spaces being developed by COLD ORANGE are free of charge in order to increase the accessibility of quality, practical education for artists & creatives working within the Independent & Commercial Music industries.

vision & mission

Our vision is to contribute to the further development of the independent global music community and its many sub-cultures: by spreading the value that international connection, collaboration, and cooperation has in the processes of making sustainable, authentic, and meaningful practices within the global creative space - the new normal.

Our mission is to develop & distribute new frameworks, tools, resources, practices, services and community spaces within the global independent music sphere in formats that are accessible to the largest amount of people possible. We aim to create these many facets in ways that are tailored to the varying levels of growth that our audience members are in, and in turn provide an accessible means to scale our audience members in order for them to benefit from every single thing that we create and provide.

culture & values

COLD ORANGE aims to create a culture that is built upon the values of:

- **trust**
- **transparency**
- **communication**
- **integrity**
- **experimentation**
- **tenacity**

Through the implementation of these values, the COLD ORANGE brand aims to cultivate and nurture a culture that inspires the appreciation of **PROCESS**. In a world of entitlement where the baseline expectations are that we deserve our results without following the necessary steps to achieve them - it is important to ground ourselves in an environment that has the realistic expectations that we need to put in work in order to see the growth we desire. When we are surrounded by individuals who are ambitious, trustworthy, and understand that not everything comes easily - it acts as a source of motivation to also put in the hard work for ourselves. COLD ORANGE wants to inspire a culture of hard workers, and re-introduce healthy expectations within a culture and industry that has in many ways lost sight of reality.

visual branding

(moodboards & comments)

COLD ORANGE







anon









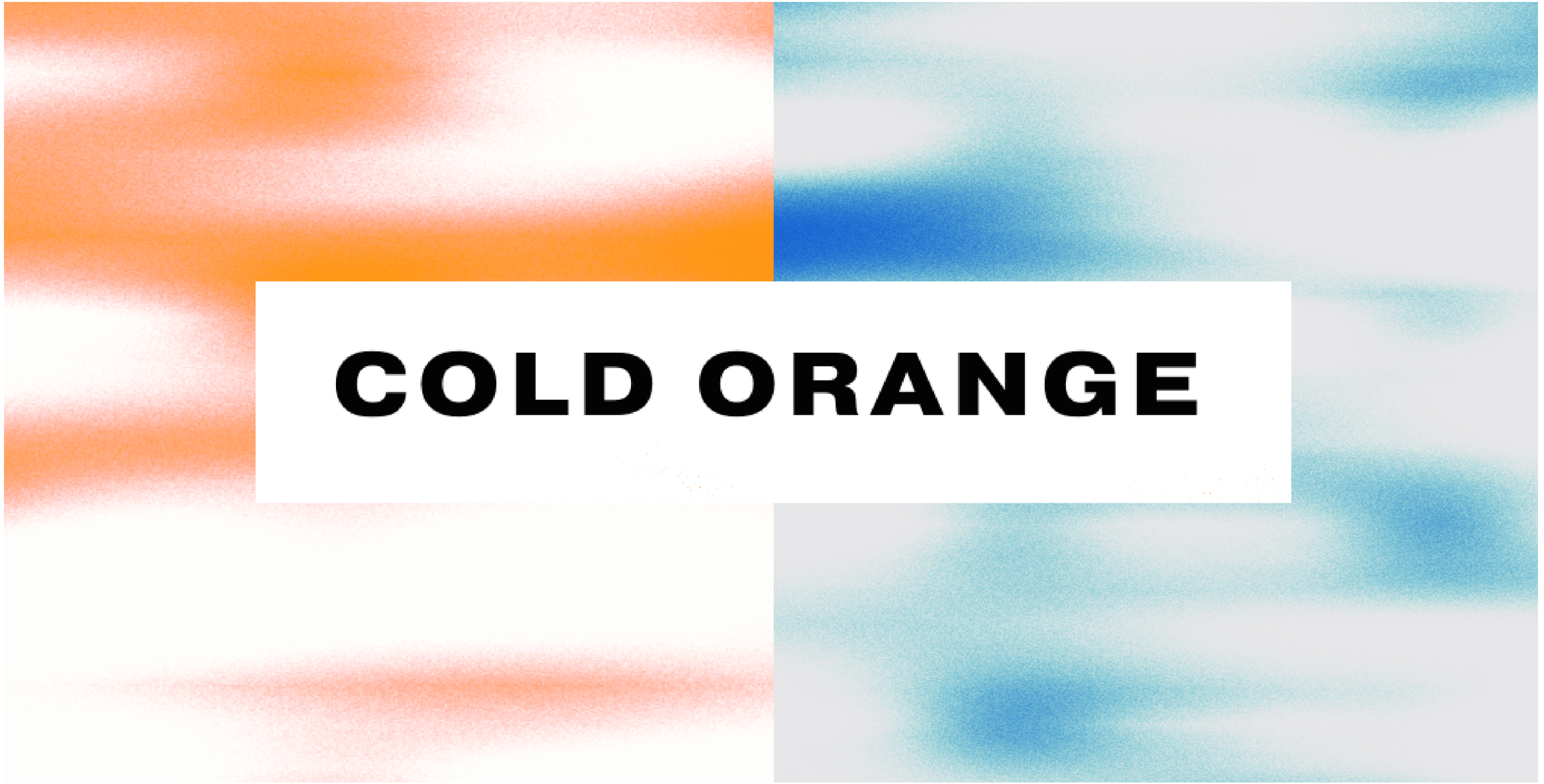




COLD ORANGE

COLD ORANGE




COLD ORANGE

While the moodboard I've created for COLD ORANGE is rather chaotic, there is a running theme of lightheartedness, coolness - artistic expression & individuality.

I wanted to highlight the artists we work with by developing a visual identity that is subtle, while still retaining its ability to stand out on its own. Something that compliments the artists we work with, and inspires their own creativity. The use of bright colours is intended to reduce the stress and confusion associated with music marketing that many independent artists (and others within the community) feel.

The grainy textures are intended to emulate a 'dreaminess', highlighting the dreams and ambitions of the clients we work with and the individuals who become a part of our community and culture. Some elements are grainy and blurry, where others are more opaque. This refers to the process of trying to make dreams become reality - which is essentially the distillation of our brand's vision.

the product

COLD ORANGE's "Artist Strategy Guide: Laying the Foundation", is the flagship product that aims to also lay the foundation for the business's growth plan. In essence, the product aims to equip independent artists who do not have access to, or the resources required to work directly with a music marketer, brand strategist or agency. It also aims to act as the new industry standard practice for developing artist strategy - providing a high-quality experience, consistently.

The product abides by the standards outlined in the brand's mission & about section - meaning that COLD ORANGE intends to develop, release, and distribute this resource for free in order to ensure it is as accessible to the largest portion of its target audience as possible.

In order to provide a grasp of the product, its value, as well as important context which has informed the decisions made towards the design of the marketing campaign - we will share some *early-version* assets from of the product that display it's general format/structure (which has influenced the campaign priorities).

The Person, The Artist, The Brand:

- *The Person behind the artist:*
  - *Personal Story & Background*
  - *Personal Dreams, Wants & Needs.*
- *'Why, How, What' You're doing* **
  - (This acts as a combo of the vision, the actions being taken to achieve that vision - both through music and perhaps lifestyle, and then a short positioning statement to help write the proposition later on)**
- *Values*
  - (6 characteristics of the brand)
- *Tone & Voice*
  - (The language and style of writing/speaking used by the artist/how the artist communicates overall)
- *Culture/Atmosphere Surrounding Artist*
  - (This is like, what kind of relationships with the people around you, your audience, your network, and what the dynamic is like overall).
- *Artist Proposition*
  - (The essence of the artist - this has to be written in the tone and voice that fits the culture and atmosphere of the artist)
- *Visual Branding*
  - (What is the visual style/aesthetic adopted/created by the artist, and how does this contribute to their 'why'/'vision' and how does it serve their personal dreams?)
    - Moodboards
    - Logos
    - Fonts/Typefaces
    - Colour Palettes

The Business:

- *Business Roadmap & Goals*
  - Goals & checkmarks to work towards Personal dreams & wants.
  - Timeline to Achieve these Goals & Checkmarks/Milestones.
- *Business Models & Revenue Streams*
- *Sales & Distribution*
  - (Overlaps with marketing strategy in the context of music, because it's not just a physical good/experience/service, monetisation is complex and can be achieved through ad-revenue, and content can also act as a product to be monetised).

Regarding the screenshots on the previous slide, it is important to be aware of the type of information & general questions that the product asks the client. As it is intended to be a DIY product, it is imperative that the clients are able to attain full value of the product by themselves - without the professional aide of an employee or external outsourced professional.

The area of focus for our business's product is within the realm of music marketing, which is naturally a complex sector - asking difficult questions with subjective answers. It is not uncommon for clients to request further consultation & support despite having just been assisted and paying for a service. This is because the clientele are artists, or non-marketers. Their area of specialisation and preference of work is not within marketing, and due to this - there are complications that can arise - largely due to a lack of true understanding of the value and purposes that marketing practices bring with them.

These findings are based upon professional experience working as a freelance consultant and music marketer.

However, none of this matters unless we provide a solution for the product's main area of weakness - its inability to accommodate for & support individuals that struggle with understanding and implementing DIY products without providing a more bespoke service - which would naturally reduce its accessibility - a key purpose of the product. While this is not necessarily a weakness in the product itself as those that struggle aren't the target audience members - it is important to acknowledge other such variables which would result in similar outcomes.

Therefore, the solution we have come to is to develop a supplementary 'product' - a free online 'members' community space that allows for the community to solve its own problems and provide support through moderated chatrooms. This solution ultimately becomes a marketing tactic in addition to a supplementary 'product', which is important context for the rest of the marketing campaign.

We have developed this product with the intention of achieveing several objectives:

- Lay foundation/infrastructure for artists' business, brand, marketing, and social media strategies.
- Guide artists in the development of sustainable, authentic practices that they can implement regularly throughout their future campaigns - influencing the development of their overall strategy.
- Support artists' career journeys by getting them from point A (struggling) to point B (confident, clear-headed, increased prospects and bargaining power).
- Inspire community support and a cultural movement on a global scale.

the targeting

- **Key Demographics:**
  - ALL AGES
  - ALL GENDERS/Forms of Identification
  - Occupations & Income:
    - Low-income roles (part-time, full-time)
    - Students
    - Unemployed
    - Artists, Musicians

- **Key Psychographics:**
  - Interested in having a career in music
  - Desire to grow professional prospects
  - Aren't Satisfied with current learning/growth options
  - Friendly, empathetic, reflective
  - Interested in International collaborations & travel
  - Values their autonomy
  - Spends time on Social Media
  - Values self care
  - Feels there is a need for the music industry to change

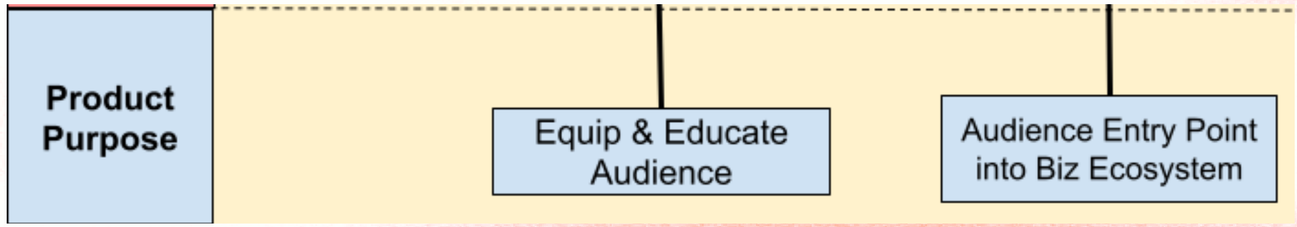
- **Key Geographics:**
  - **(intention is to be global, but to start off the key markets are as follows).**

- JAPAN
- USA
- UK
- S. KOREA
- FRANCE
- CANADA
- NETHERLANDS
- AUSTRALIA
- SPAIN

the campaign

The campaign development process has been focused on identifying the purpose that the product aims to serve, and helping to put the product in a position to be used.

Essentially, the campaign aims to put the product in the hands of those it aims to help - it acts as a key feature in the hierarchy of the overall business structure displayed.

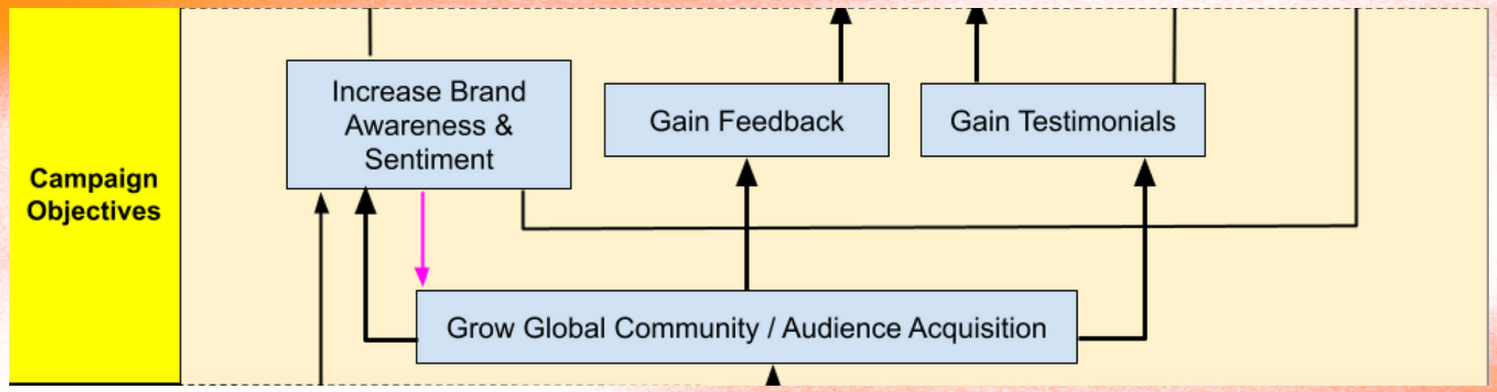


The purpose of the product (refined) is to equip the audience with tools & knowledge, while also acting as an entry point into the brand's environment & business ecosystem.

the goals

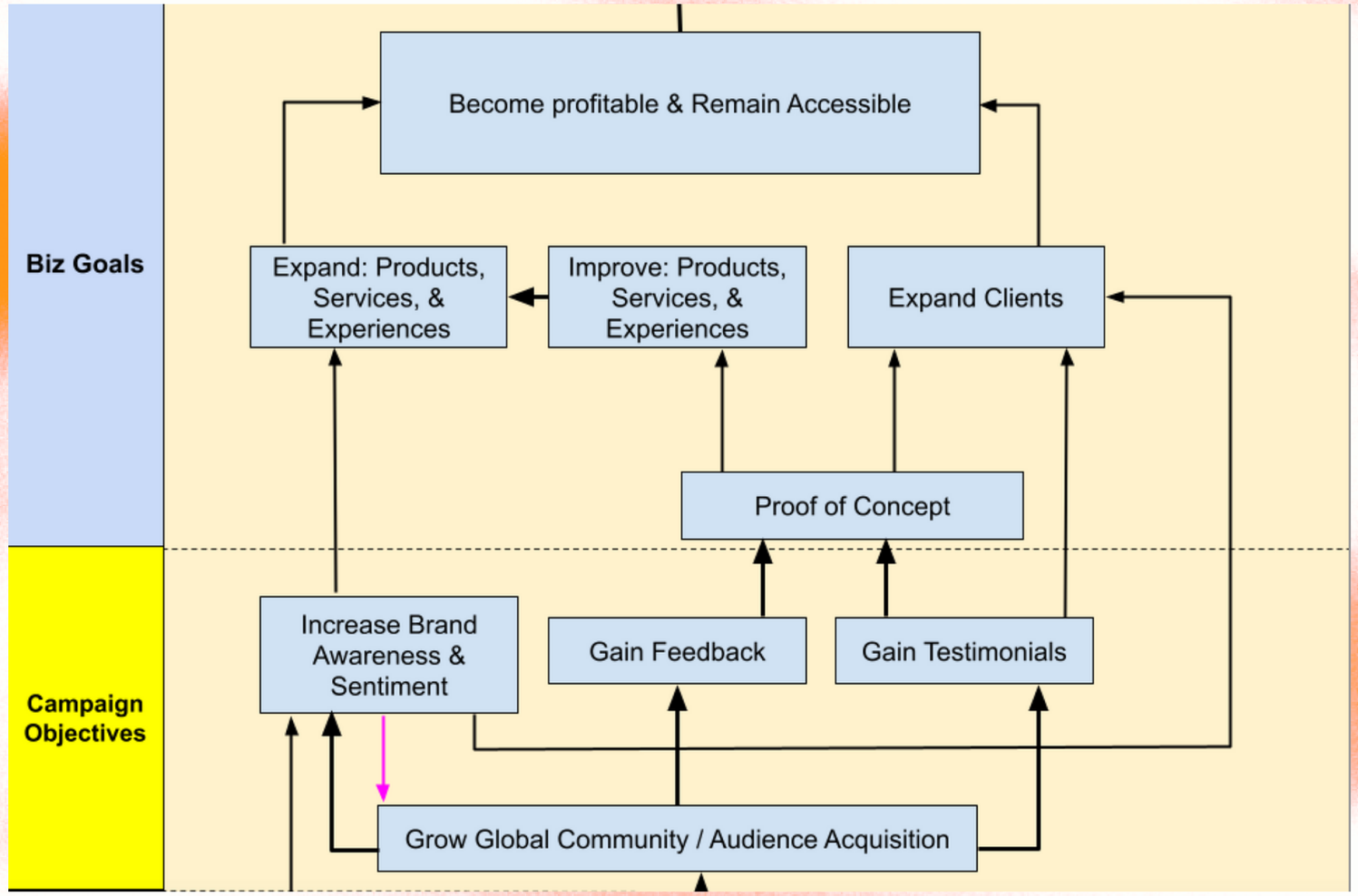
The objectives of the campaign are as follows:

- Grow Global Community / Audience Acquisition
- Increase Brand Awareness & Positive Sentiment
- Gain Product Feedback
- Gain Product & Brand Testimonials (for product & online community space).



This feeds into achieving COLD ORANGE's Business goals:

- Proof of concept (for product)
- Client epansion
- Product Research & Development
- Product Expansion
- Becoming profitable while remaining accessible

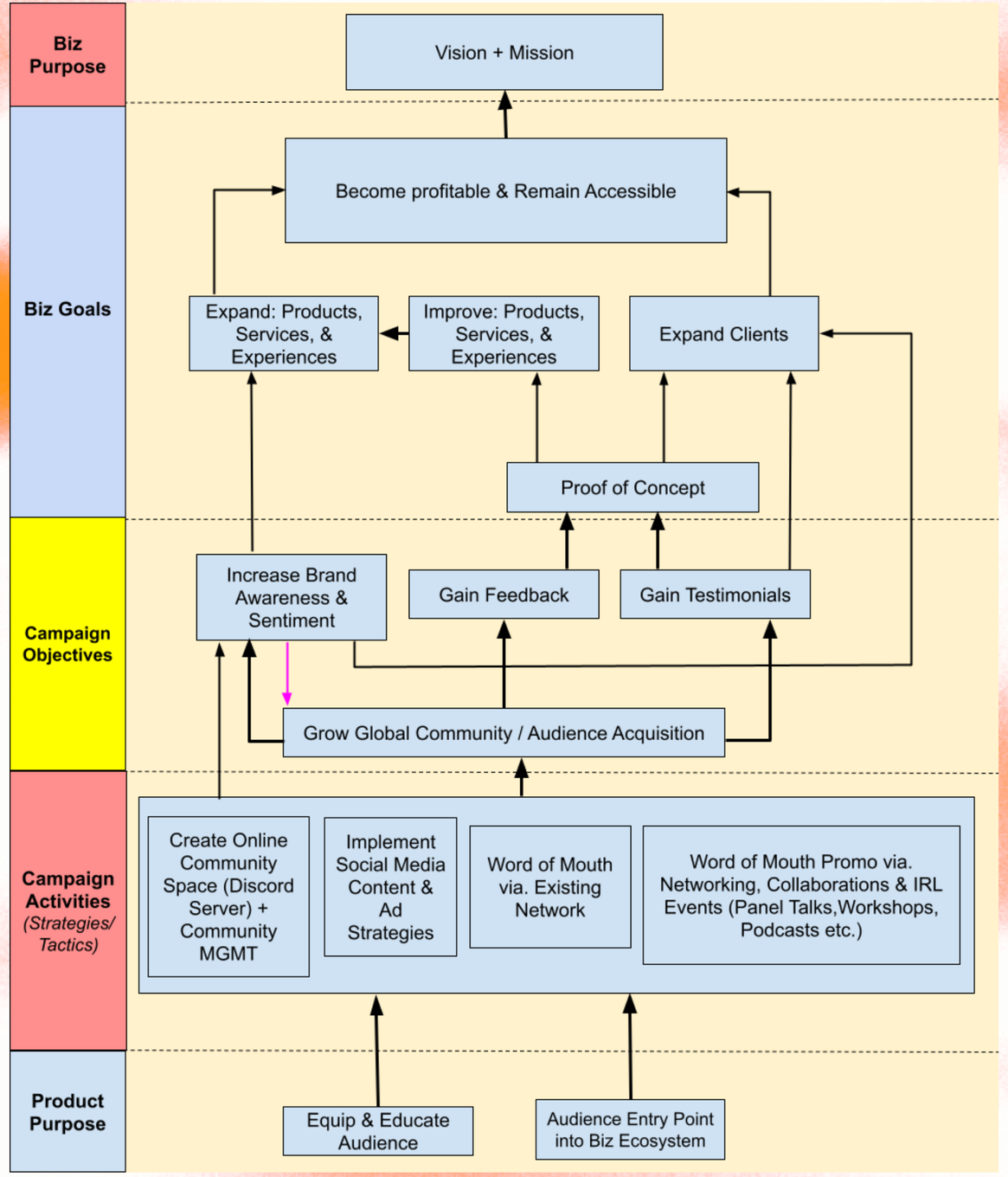


the strategy

(including project management)*

The overarching strategy is based upon the holistic business flowchart that outlines the product's purpose, the campaign activities in order to help the purpose be met - as well as the campaign objectives that aim to meet the business goals that serve the vision and mission of the brand.

The project management for the campaign itself is centred around the campaign activities outlined in the flowchart.



project management

(processes & practices)

Project Management Framework:

We are following a social media strategy based upon a few core values, these are:

Sustainability
Authenticity
Intention

The first part of the concept dictates that all actions serve towards achieving the goals of their respective role/level - in turn, serving the role/level above them until the top objectives are achieved. This model works is of my own design based on concepts explained by O'Brien and Gallagher, B.M McKinnon, the Berenschot Project Management Model, Eisenhower's principle, and Maslow's Hierarchy of needs.

(*See Appendices 1 & 2)

(Harrison, El. 2022.)

The importance of objectives increases the higher up they are on the pyramid, but the urgency decreases, and the opposite is true for urgency - decreasing the higher up it is placed on the pyramid.

However, it is important to note that this depends on the context, and is why I recommend completing an importance/urgency matrix for each level of the pyramid - taking into consideration how each objective feeds into the ones above them).



(Harrison, El. 2022.)

The values are what guide the actions to be used within the framework's structure. This means that the benefits of the framework will not operate as intended if the values are not abided by.

The KEY value the framework prioritises is Sustainability, as without this - none of our plans will ever last long enough to achieve a result. In a sense, sustainability acts as a measurement of success - where authenticity and intention are more actionable values that aim to achieve sustainability.

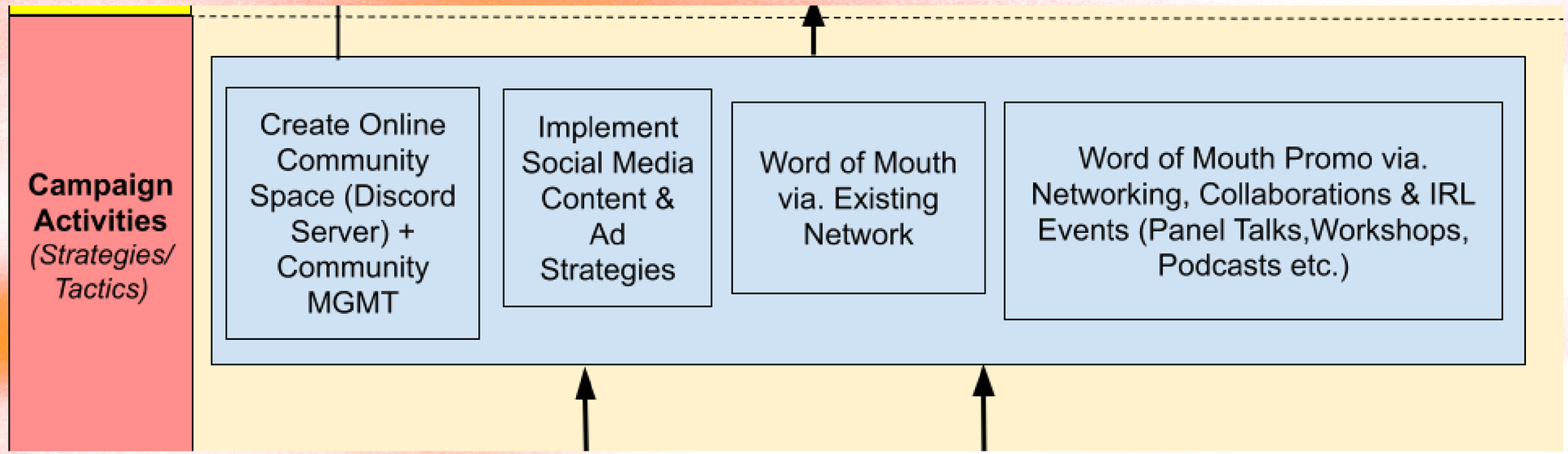
Authenticity's role is to create sustainability by guiding the specific details of our actions by acknowledging our limits and working around them. This allows us to prioritise actions that compliment our individual strengths and support our weaknesses, avoiding demotivation and disillusionment.

Intention acts as the vessel that guides our short-term actions through the lens of the bigger picture. Intention maps out what course of action to take to achieve our objectives. In other words, it is a roadmap that answers the question of "Why?". Through intention we avoid wasting time, energy, and resources in the pursuit of a goal that cannot be achieved through means that are not aligned with the desired outcome. Resulting in sustainability.

(Harrison, El. 2022.)

the tactics

(campaign activities & research backing decisions)



The above figure highlights the tactics I have chosen to implement in order to realise the objectives of the campaign. Online community management, social media content, word of mouth marketing via. existing networks & the establishment of new networks act to serve the objectives on a theoretical basis. This is based upon the acknowledgement of the hierarchy of needs in the campaign objectives. The most important objective to meet being **'Grow Global Community /Audience Acquisition'.** The accomplishment of the other campaign objectives can only be achieved once this primary objective is met (this is also subjective, as it is not a static milestone, but rather a flow of activities & results that pass through these stages).

It is also important to highlight the validity and suitability of the chosen campaign activities in achieving the campaign objectives. Therefore, in addition to outlining the tactics to be used, the following slides will also dive into the research involved in coming to these conclusions.

This section shall act as a commentary on the case studies, sources, and further research that has been conducted in order to justify COLD ORANGE's decisions to develop the campaign activities/tactics in the way that they have been according to the campaign strategy.

It is important to acknowledge that there is a significant lack of publicly available case studies and research studies that can be used as secondary data. This therefore has resulted in the process of acknowledging information from sources that are not specific/specialised to the context of marketing this type of product with the intentions of attaining the highlighted objectives.

Community Development & Management

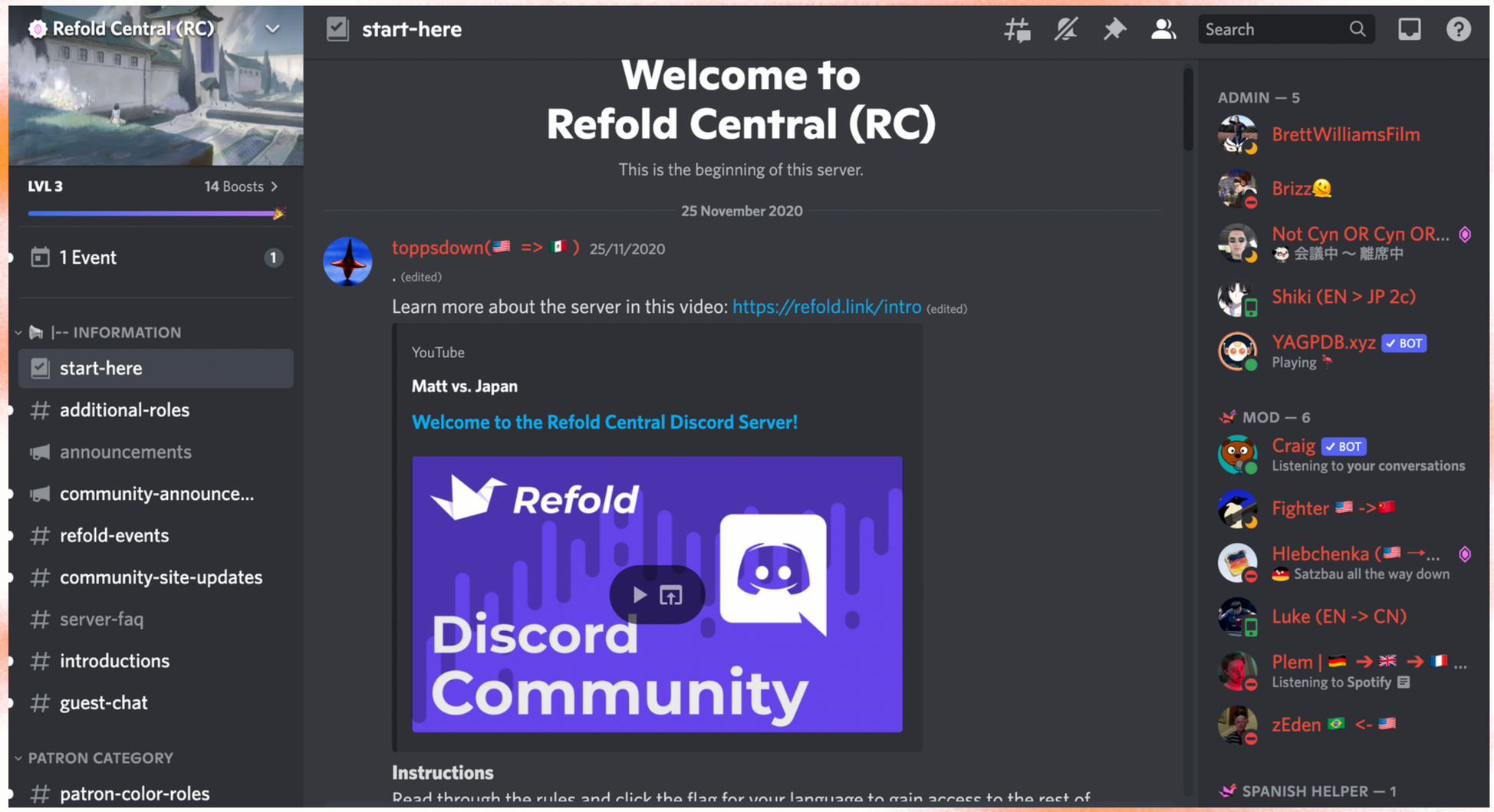
Since the campaign activities work to serve the first campaign objective of **audience acquisition** - the first campaign decision COLD ORANGE is making in order to realise the value of the product & serve the business goals & brand vision is to establish a global online community.

The intention behind this is to create a space that initially allows the target audience to access the product. Additionally, the online community space aims to provide a community based support system that acts as a supplementary 'product' that makes up for the 'weaknesses' of the main product (mentioned earlier in the 'product' session).

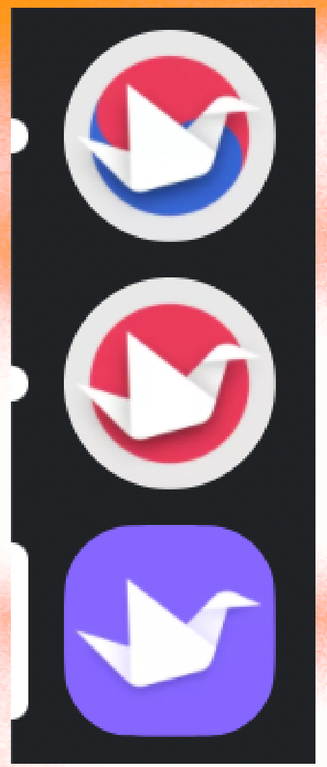
The online community will provide a space for customer support, various channels for explaining the product's purpose, tips for use, FAQs, and links to website, socials, and downloads. The online platform will also host monthly Q&A sessions where users can submit questions and suggestions - allowing for the business to collect user data in order to improve products, marketing practices, etc.

"The genius of branded communities – when done well – is that they create a participatory experience for the customer. Instead of projecting need for your product/service and value-driven content onto the customer and perpetuating the 'us-them' relationship, you're dissolving boundaries and forming a 'we' experience – a community. You're opening the door, welcoming them in for coffee, inviting feedback and providing a space for interacting with like-minded individuals." (Brenner, 2022).

A brilliant example of one of these online communities is the Discord Server created by Language Acquisition Company ***'ReFold'.***



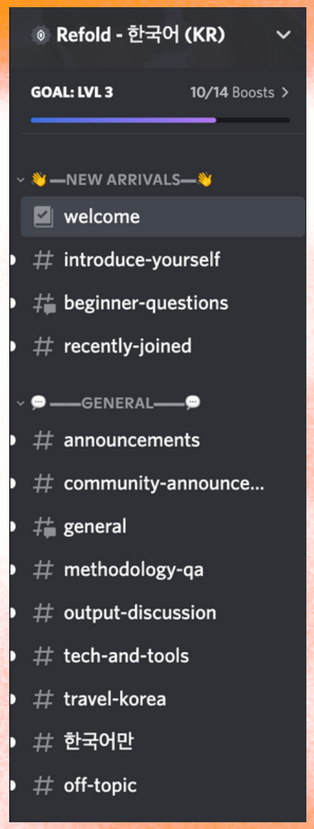
The server has been created masterfully, having an introduction channel that allows new members to select the languages they're studying using the brand's product - this then allows them access to the wider discord server's various sub-servers, channels and sub-communities which can be seen below.

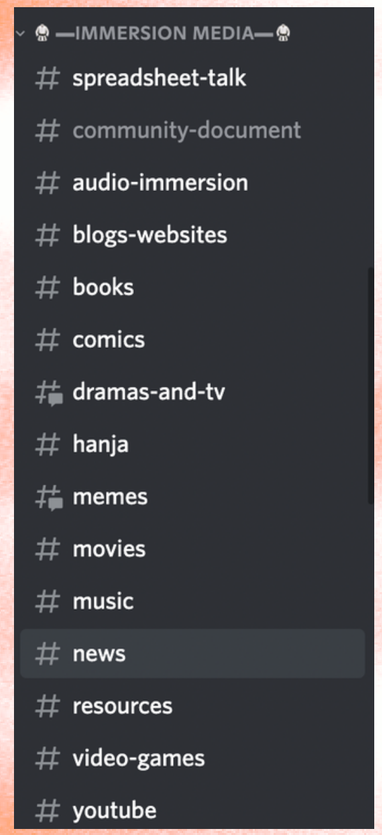


Korean server

Japanese server

Central Server

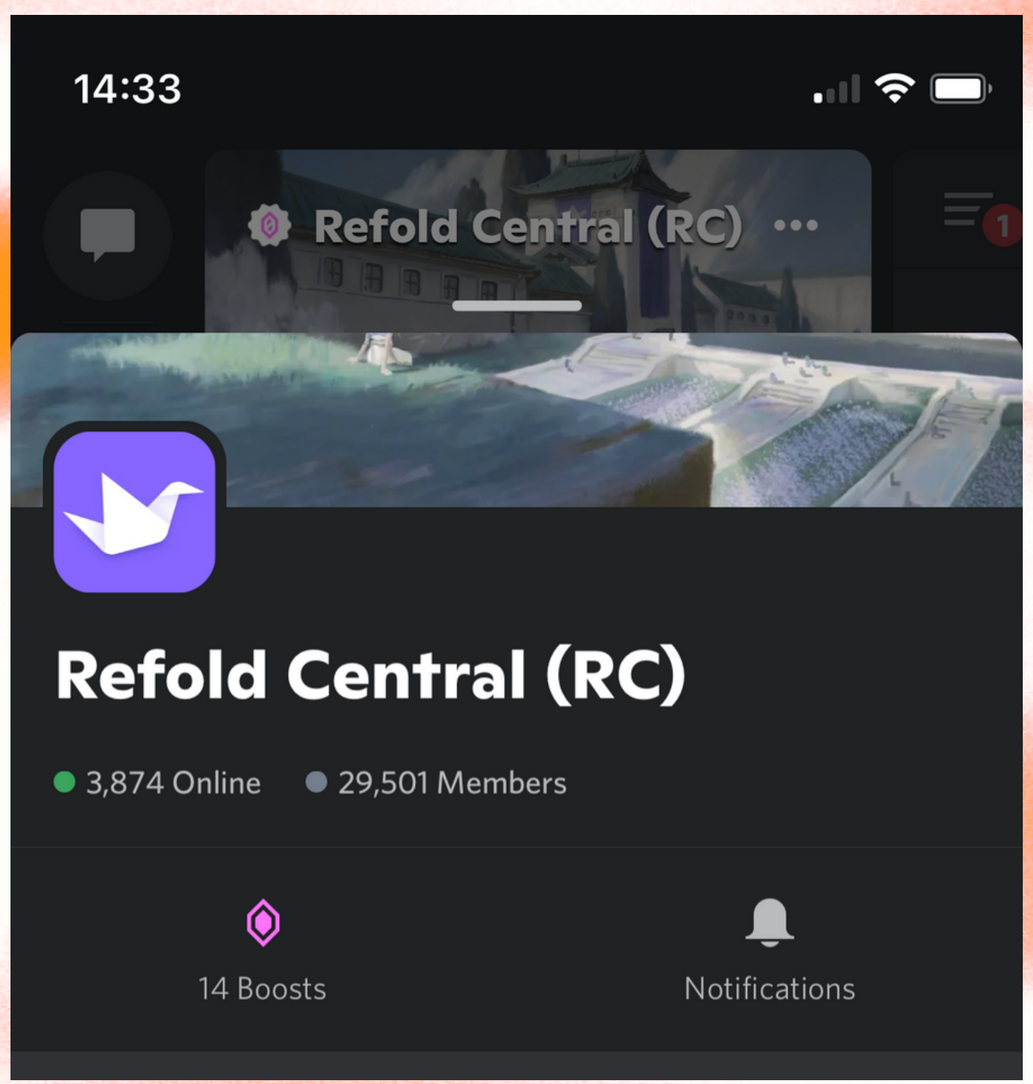




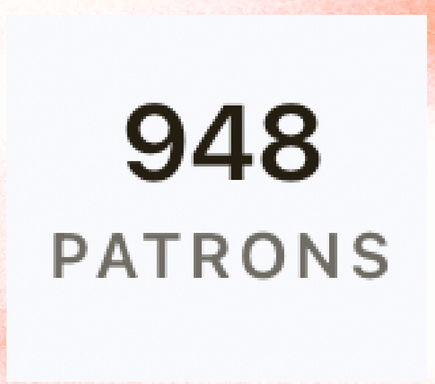
(Examples from Refold KR Server)

Refold has acted as the primary inspiration for this campaign choice as the server started approximately 2-3 years ago just as the Covid-19 pandemic was hitting its first peak.

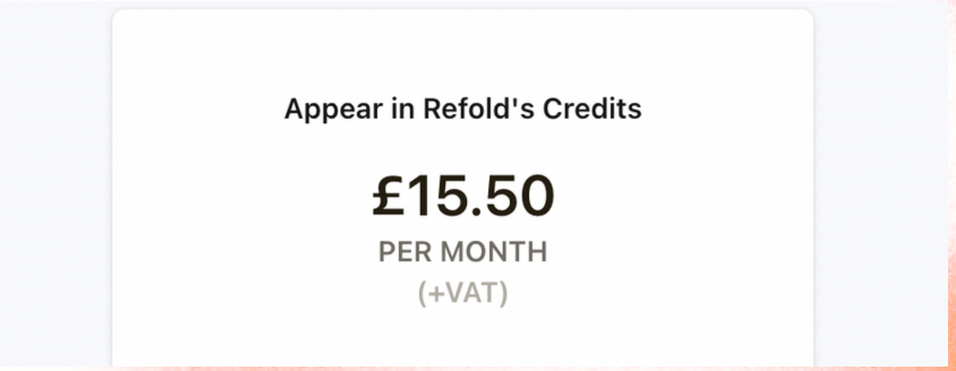
Since then, the Refold Central discord server has amassed nearly 30,000 members, with a live user-base (number of users on at any given time) averaging between 2.8K and 3.9K members.



Refold monetises via Patreon, offering 4 tier levels ranging from £2 a month, to £15.50 a month. It averages 800-1000 paying members a month, and provides the various tier levels with access to further resources & tools.



While this is not directly relevant to the product or campaign outlines within this portfolio - it's an important detail to note when aiming for the larger business goals of "becoming profitable".

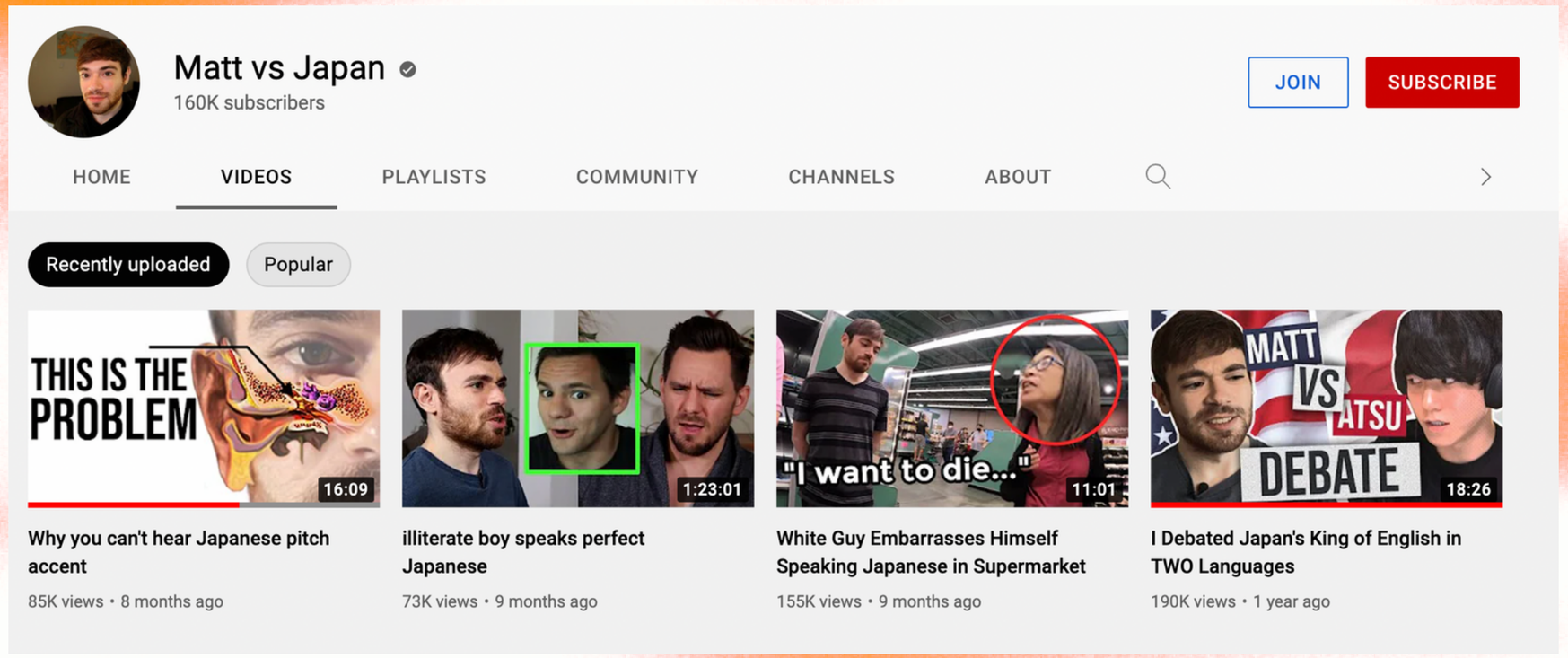




It is also important to note the context in which the Refold business & platform was created.

Following the fall-out between two business partners, refold became the business that was started by one of the two entrepreneurs. The previous business garnered significant attention via. social media from the YouTube Channel created and managed by the founder of Refold 5-8 years prior, which was full of language learning content.

Essentially, there was an audience that had already been amassed - which continues to grow today with an audience of 160K YouTube subscribers, and 80-200K views per video.



COLD ORANGE does not have an amassed audience and has not created any content, and therefore cannot assume that the same level of growth will take place. However, it is also important to acknowledge that the nature of the business, the product, the target audience, the location, the popularity of the subject matter, and the market demand are entirely different.

Additionally, it is important to acknowledge the role that an online community plays within the steps towards audience acquisition - especially in the context of COLD ORANGE's business purposes. Our product is free, this is a decision made with the intention of building a cultural movement, and to increase the pool of potential client candidates for our expanding services and products in the future. This means that the audience journey is not blocked by a pay-wall before joining the community. The value that a community brings is much higher that just a that of a stand-alone product. It is a highly-specialised social media space that allows for productive discussion between relevant parties that seek information and support within this niche area.

The online community space acts as a landing-space for audience members who have been invited via other means of marketing. Its role is to support and work in tandem with the other marketing activities.

The creation and curation of it is a campaign activity - the purpose being to create the landing-space, whereas the community management itself acts more as a marketing activity - serving the purpose of customer retention & brand sentiment.

An important section to highlight in this figure is "better customer retention" and "heightened engagement".

This works in COLD ORANGE's favour as the prime purpose of the community space is to encourage engagement - fostering a new culture. It is a great landing-space for new audience members with high levels of interest.

With unfiltered customer insight for your market research purposes and iron-clad customer loyalty, online branded communities have a lot of potential benefits:

- Reduced customer support costs – 49% of businesses with online communities report cost savings of 10% to 25% annually.
- Boosted brand exposure and credibility, making it easier to sell without selling.
- 67% of businesses use their communities for insights on new products or services and features.
- Heightened engagement and better customer retention.
- A channel through which to present products and services before the official launch.

(Brenner, 2022).

Unfortunately, it is difficult to find evidence or research that highlights the negatives involved with creating an online brand community. Therefore, it is important to be constructive in critiquing the positives that are highlighted by every resource available.

The value of a marketing activity is found within its ability to achieve the objectives of the campaign. *We must consider the value when the activity is implemented well, and when it is implemented poorly - the contexts of the implementation, the individual strategies that informed the choices etc.*
Seeing as it is nearly impossible to find accessible data for this within a similar context as my product and campaign - the decision to implement the use of an online brand community is grounded in the acknowledgement of the positives associated in it's general use. Additionally, the decision is also based upon the low costs associated with this type of campaign activity, especially in the ways it is intended to be used.

Ultimately, it is a low-commitment, high-return investment, that provides a productive solution for the question of "how do we create a cultural movement and community of passionate individuals, with the ability to have a public forum for discussion" - seeing as this decision solves the problem and doesn't interfere with other elements/activities of the campaign, it feels as though this justifies the implementation of the activity.

Social Media Content Implementation

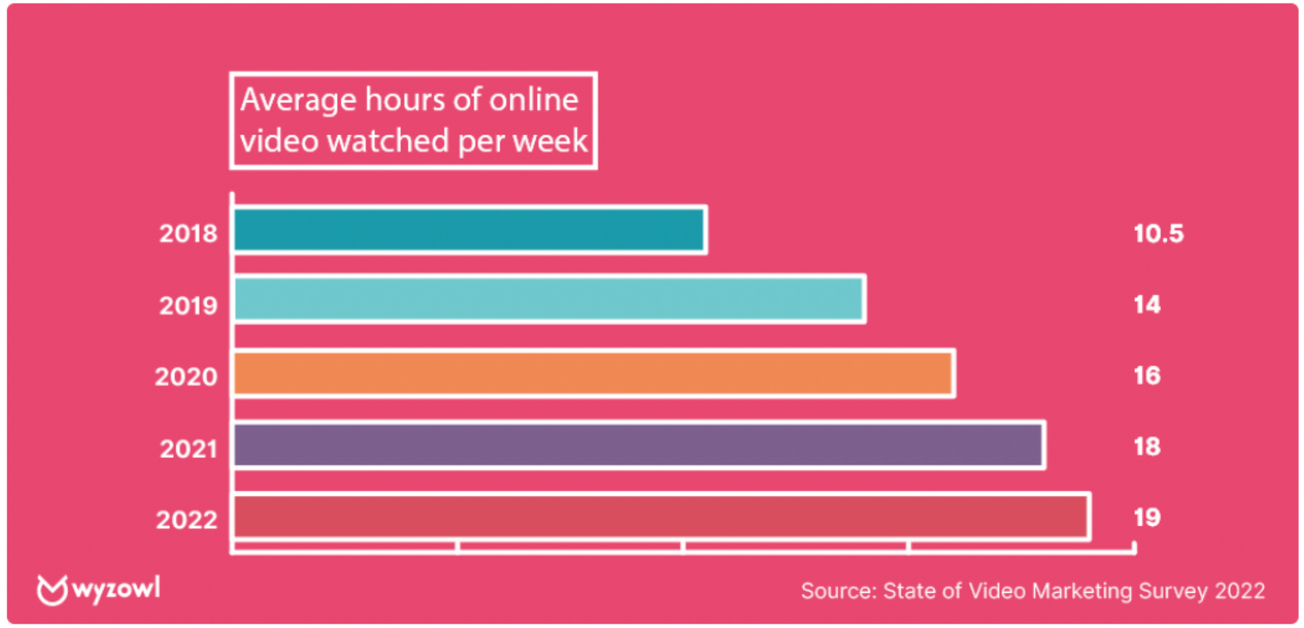
Developing the social media content implementation plan has consisted of understanding the purposes that content will serve. What is the value of social media content within a campaign that intends to increase audience acquisition?

Since the primary focus is audience acquisition & community development the social media assets and content should reflect this - and therefore the answer to the question of its value depends on the assets created, the narrative of the message, the audiences targeted & reached, and the ability to reach our targeted audiences via the platforms we use.

So what platforms do we intend to use? That depends on where our audience is.
What type of content do we make & what format? This depends on what speaks to our audience, what grabs their attention and shows them what we want seen?

The most popular forms of content consumed as of 2022 is short-form video. This is in no small part due to TikTok's rapid popularity growth and competitors' versions of the format within their own apps - such as reels on instagram, or shorts on YouTube. When deciding on the types of content and platforms we want to share on - we must consider these sorts of factors, as well as what is most authentic to the brand - as we do not want to betray our own values, otherwise risking the buseinss. (McKinnon, 2019).

The amount of online video watched per person per week has almost doubled since 2018, **according to Wistia**. As of 2021, it's at *18 hours per week*.



According to Hubspot, the value of social media within marketing practices has grown significantly - as illustrated by this figure. With 82% of marketers ACTIVELY using content marketing, it would be wrong to deny that there is value being brought to marketers & businesses through the implementation of content marketing practices.

But despite the large-scale implementation of these practices in various contexts - it is still too soon to decide that it is the right practice to implement for the purpose of this campaign.

- 82% of marketers actively use content marketing. (**HubSpot State of Marketing Report,** 2021)
- Over 60% of marketers measure the success of their content marketing strategy through sales. (**HubSpot State of Marketing Report,** 2021)
- 70% of marketers are actively investing in content marketing. (**HubSpot**, 2020)
- Web traffic is among the top two most-common measurements of success for content marketing strategies. (**HubSpot**, 2020)
- The most common measurement of success for content marketing programs is Total Sales. (**HubSpot**, 2020)
- 24% of marketers plan on increasing their investment in content marketing in 2020. (**HubSpot**, 2020)
- Marketers today create content for multiple audience segments — marketing to three audience segments is most common. (**HubSpot**, 2020)
- Nearly 40% of marketers say content marketing is a very important part of their overall marketing strategy. (**HubSpot**, 2020)

(Hubspot, 2022).

"[Social Media] is very valuable but not something our business engages with as much due to the nature of our product & clients. It is still an incredibly important tool for engaging with new customers, fan bases, new networks of people you want to connect with... However, it does have some negatives - do social metrics always equate to sales, engaged audience members, or ultimately having your target audience participate in the thing that you want them to do? No."

(Narey, 2022).

- Following a live interview with Reuben Narey, Co-Founder of GigRealm.

As we can see - Social Media is not a "fix-all" tool. It can be applied in many cases for various purposes, but that does not necessarily mean that it is always the right tool for the job. ***What matters most is the context of the campaign - what are the objectives, what are the targets/milestones?***

Upon understanding the objectives, we can truly make a more bespoke strategy that implements appropriate tactics for achieving our ***intended targets (see 'milestones' for how COLD ORANGE intends to measure success of campaign activities).***

We aim to create organic content that provides value to the incoming audience members to gain a true feeling for the brand, its values, and its purpose/vision. This will consist of regular collaborations with artists, educational videos and infographics, as well as behind the scenes work that COLD ORANGE will be doing with clients, community members, networking events etc. distributed through instagram, tiktok, and youtube.

Our milestones are not just being worked towards through socials. It is being approached through all of the campaign activities, and due to this, the pressure of the campaign's success is not solely resting on on social media content performance.

This is important to take into consideration when developing content and social strategy as the role that content strategy plays is to purely act as a touch-point for the brand to increase brand-awareness, and to provide awareness of other - more important activities. The value of the product is not distributed through social media - it is not a series of posts that dilutes the potency of the product - but rather, acts as "bait" to peak interest in potential audience members who may identify with the work COLD ORANGE is conducting - and inspire them to follow and check out our other activities. This goes for organic and paid content strategy.

Content Advertising

- The average cost-per-click (CPC) in the marketing industry is $3.33 and the most expensive marketing industry keyword CPC is $165. (HubSpot via Ahrefs and WordStream, 2020)

Video Advertising

- An overwhelming majority of people (94%) report watching explainer videos to learn more about a product, with 84% being swayed to make a purchase. (Wyzowl, 2021)
- Viewers are 4x more likely to use YouTube versus other platforms to find information about a brand, product, or service. (Google, 2020)
- Viewers say they're 2x more likely to buy something they saw on YouTube. (Google, 2020)
- Video ad spending is expected to show an annual growth rate between 2020 and 2024 of 4.9%. (Statista, 2020)

(Hubspot, 2022).

Hubspot displays that within the realm of paid content advertising, the most effective style of content is video content that is strategically placed on platforms where the audiences are primed to recieve this type of content so that it does not feel like an in-organic experience that breaks the immersion.

The data highlighted by hubspot shows that (interpreted within the context of COLD ORANGE's product campaign), video advertising has a 94% report of individuals watching videos to learn more about a product (or product adjacent), with 84% being swayed to purchase (or in the case of COLD ORANGE, to convert from viewer to community member).

Therefore - the types of paid content we aim to produce will align with these statistics - educational video content placed on youtube, instagram reels, tiktok etc. that aim to answer common questions within the sphere of music marketing & artist brand development.

Word of Mouth

(via. existing networks, new networking, IRL events, collaborations, PR, social listening etc.)

"[Word of Mouth] is a style [of marketing] that I personally prefer. It's how you make real connections. I always recommend going to networking events, conferences, go and get a ticket - sit down, show up, and start talking to the right people. It really is instrumental in terms of our business - its the best way to market [for us]. The negatives of it only tend to come in if you're not a good public speaker - leaving a bad impression - especially in the music industry often sticks around for a while. It's important to get comfortable speaking to new people, different people, and learn how to articulate your thoughts well."

(Narey, 2022).

- Following a live interview with Reuben Narey, Co-Founder of GigRealm.

Word of Mouth is yet another approach to marketing that can be accomplished through an incredibly wide variety of campaign activities. As outlines in the campaign strategy, I have broken up *Word of Mouth* into 2 general categories "existing networks" and "new networks". Despite only creating a single section for this style of marketing, these two sub-categories are still present within this campaign.

Achieving word of mouth through existing networks is an important step in the initial stages of audience acquisition. When marketing with particular objectives in mind, your starting-place is crucial for gaining the necessary momentum in these early stages in order to trigger algorithmic responses on social platforms, but more-so, to provide a sense of trust and validity to the campaign's true focus - the narrative that we are pushing. People trust real people who are transparent and communicative - so using advertising and other impersonal tactics before there is an existing audience to reassure new audience members that the community & product is valuable, is a risky move.

Our actions for word of mouth marketing for existing networks will consist of: scheduling various series of brand & product meetings with existing influential individuals within our networks, providing product demos, free samples, as well as information pamphlets & early access to our online community platform. The idea behind this is to create social currency and social proof (Keyes, 2018) within a sector (independent music) that has a need for increased accessibility. The intention is to provide ideal candidates to disseminate information amongst their own social groups using cleverly curated social currency in order to spark a conversation that leaves new audience members asking questions and seeking answers - leading them to explore our online presence.

More specifically, I intend to reach out to those within my network who are currently or have previously attended contemporary music schools and act as keystone community members who have many connections, those who's thoughts and opinions are well respected - and in turn, put them in a position to act as advocates for the work COLD ORANGE is doing.

"Media Presence is absolutely crucial. PR is MEGA in the industry - because the bump that we get from being featured in places like Music Business Worldwide, CMU etc. it really raises your SEO online, it raises your public image and brand awareness. People love and value articles, interviews, etc. that allow them to be in the know. However, PR is its own beast... if the narrative slips away from you, it's gone."

(Narey, 2022).

- Following a live interview with Reuben Narey, Co-Founder of GigRealm.

The next approach for *Word of Mouth* marketing tactics is 'new networks'. This is a significantly more varied approach as there is a larger range of activities that can be implemented to influence this initial exposure to a brand and it's products. Activities such as attending networking events, organising collaborations between our brand and artists as well as other music marketing platforms such as CMU, Music Ally, or even those clssified as potential competitors, such as Burstimo. Additionally, hosting live events such as workshops or panel discussions, attending networking events, securing PR & media placements within influential outlets (providing social currency not directly from CO), as well as taking advantage of social listening tools to provide solutions to unhappy clients of potential competitors.

The value of the word of mouth marketing activities are found within the ability to directly communicate with individuals (and existing audiences) who are actively searching for solutions or knowledge that supports them in their endeavours.

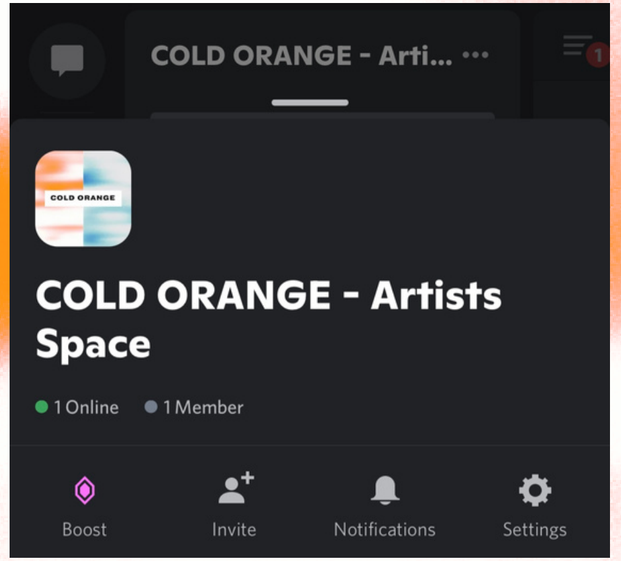
The choice to implement these sorts of tactics is based upon the objectives & milestones of the campaign - therefore specific details of actions will be highlighted there **(See milestones section).**

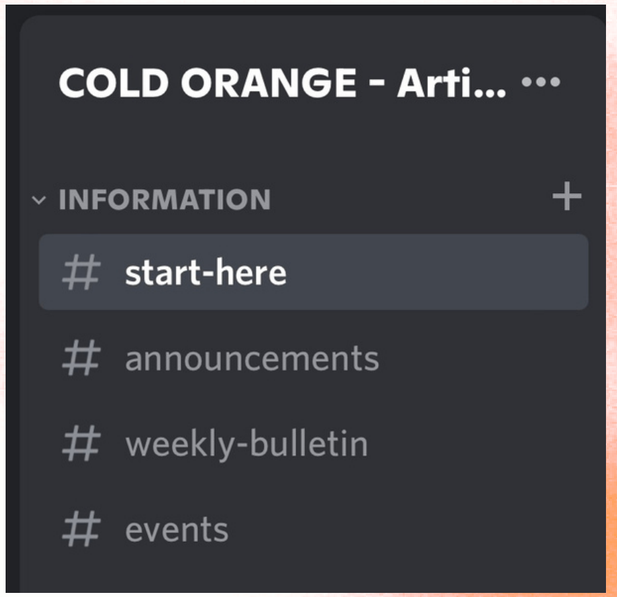
the assets

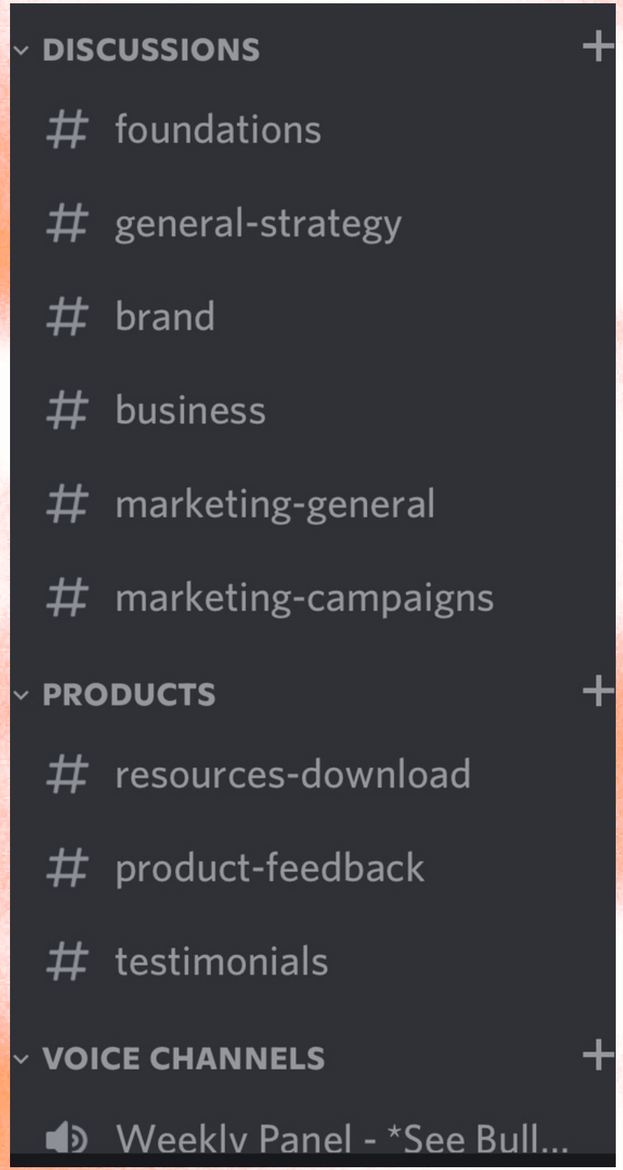
discord server

The assets for the discord server are as displayed - in essence it is how the server would be set up - what channels are available, and what members could expect to see once they have joined the server.

access to the products/resources would become accessible upon joining the server. announcements, weekly bulletins (replaces email lists), event notifications, and discussion boards are some of the things to be expected.







social content

Unfortunately, I cannot create accurate detailed assets that would be used for social media as the content would largely be based upon the finished version of the product (which has not yet been completed). So for the purpose of highlighting the types of content that we would be producing on various platforms - please see the screenshots from the pages of Burstimo & Damien Keyes - competitors of COLD ORANGE. However - in order to abide by our values - we will not participate in *clickbait* or advertise *growth hacking*.

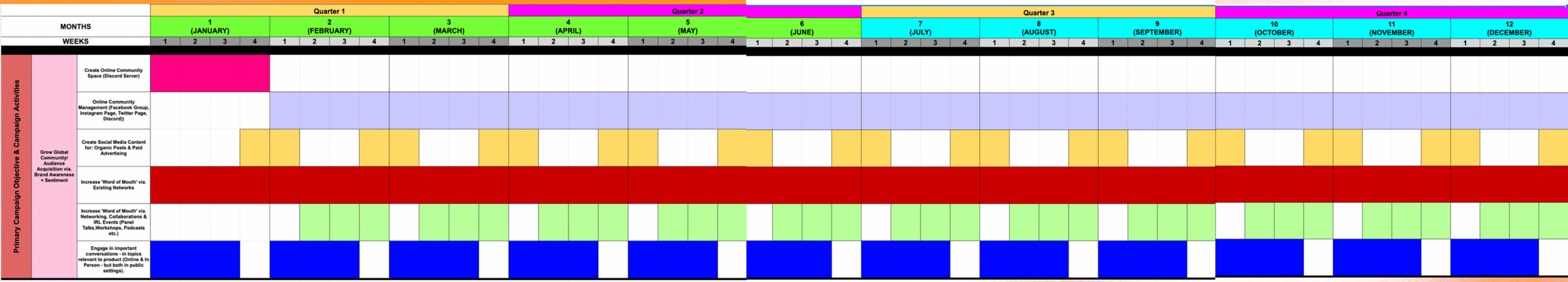


the timeline

Link to the Gantt charts outlining the implementation timeline for campaign strategy & tactics (see following pages for screenshots):

https://docs.google.com/spreadsheets/d/1N5NsQqmdRw9UlfrvxXXi0L6hGi1Rpbd6JkHlhYkax-I/edit?usp=sharing

Year 1 - 2023


Quarter 1
Quarter 2
Quarter 3
Quarter 4
MONTHS
1 (JANUARY)
2 (FEBRUARY)
3 (MARCH)
4 (APRIL)
5 (MAY)
6 (JUNE)
7 (JULY)
8 (AUGUST)
9 (SEPTEMBER)
10 (OCTOBER)
11 (NOVEMBER)
12 (DECEMBER)
WEEKS
1 2 3 4
Primary Campaign Objective & Campaign Activities
Grow Global Community/ Audience Acquisition via. Brand Awareness + Sentiment
Create Online Community Space (Discord Server)
Online Community Management (Facebook Group, Instagram Page, Twitter Page, Discord))
Create Social Media Content for: Organic Posts & Paid Advertising
Increase 'Word of Mouth' via. Existing Networks
Increase 'Word of Mouth' via. Networking, Collaborations & IRL Events (Panel Talks,Workshops, Podcasts etc.)
Engage in important conversations - in topics relevant to product (Online & In Person - but both in public settings).

Year 2 - 2024

			Quarter 1												Quarter 2												Quarter 3												Quarter 4											
MONTHS			1 (JANUARY)				2 (FEBRUARY)				3 (MARCH)				4 (APRIL)				5 (MAY)				6 (JUNE)				7 (JULY)				8 (AUGUST)				9 (SEPTEMBER)				10 (OCTOBER)				11 (NOVEMBER)				12 (DECEMBER)			
WEEKS			1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
Primary Campaign Objective & Campaign Activities	Grow Global Community/ Audience Acquisition via. Brand Awareness + Sentiment	Online Community Management (Facebook Group, Instagram Page, Twitter Page, Discord)																																															
		Create Social Media Content for: Organic Posts & Paid Advertising																																														
		Increase 'Word of Mouth' via. Existing Networks																																														
		Increase 'Word of Mouth' via. Networking, Collaborations & IRL Events (Panel Talks,Workshops, Podcasts etc.)																																														
		Engage in important conversations - in topics relevant to product (Online & In Person - but both in public settings).																																														

Year 3 - 2025

			Quarter 1												Quarter 2												Quarter 3												Quarter 4											
		MONTHS	1 (JANUARY)				2 (FEBRUARY)				3 (MARCH)				4 (APRIL)				5 (MAY)				6 (JUNE)				7 (JULY)				8 (AUGUST)				9 (SEPTEMBER)				10 (OCTOBER)				11 (NOVEMBER)				12 (DECEMBER)			
		WEEKS	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
Primary Campaign Objective & Campaign Activities	Grow Global Community/ Audience Acquisition via. Brand Awareness + Sentiment	Online Community Management (Facebook Group, Instagram Page, Twitter Page, Discord)																																															
		Create Social Media Content for: Organic Posts & Paid Advertising																																														
		Increase 'Word of Mouth' via. Existing Networks																																														
		Increase 'Word of Mouth' via. Networking, Collaborations & IRL Events (Panel Talks,Workshops, Podcasts etc.)																																														
		Engage in important conversations - in topics relevant to product (Online & In Person - but both in public settings).																																														

the milestones

These milestones have been decided upon in order to help measure the success of the campaign activities. They are quarterly, and scale over the course of the 3 year campaign. **The milestones have been made using the objective and key results method with a minimum target threshold of 60% - indicating anything 60% and above is considered a success.** They adjust to the various needs of the campaign as time goes by. The primary goal of the first year is to establish proof of concept - which is where the campaign activities and milestones will focus most heavily (testimonials, feedback sessions etc).

		Quarterly Milestones (OKR w/ 60% Minimum Target)			
		Q 1	**Q 2**	**Q 3**	**Q 4**
Campaign Years	Year 1	2,500 members	5,000 members	7,500 members	10,000 members
		1,250 followers (Socials)	2,500 followers (Socials)	3,750 followers (Socials)	5,000 followers (Socials)
		37,500 Impressions / Q (organic + ads)	37,500 Impressions / Q (organic + ads)	37,500 Impressions / Q (organic + ads)	37,500 Impressions / Q (organic + ads)
		Attend 6 Networking Events	Attend 9 Networking Events	Attend 9 Networking Events	Attend 9 Networking Events
		24 Artist Meetings / Feedback Sessions	24 Artist Meetings / Feedback Sessions	24 Artist Meetings / Feedback Sessions	24 Artist Meetings / Feedback Sessions
		15 Total Testimonials	30 Total Testimonials	60 Total Testimonials	120 Total Testimonials
	Year 2	12,500 members	15,000 members	17,500 members	20,000 members
		6,250 followers (Socials)	7,500 followers (Socials)	8,750 followers (Socials)	10,000 followers (Socials)
		75,000 Impressions / Q (organic + ads)	75,000 Impressions / Q (organic + ads)	75,000 Impressions / Q (organic + ads)	75,000 Impressions / Q (organic + ads)
		Attend 9 Networking Events	Attend 9 Networking Events	Attend 9 Networking Events	Attend 9 Networking Events
		48 Artist Meetings / Q	48 Artist Meetings / Q	48 Artist Meetings / Q	48 Artist Meetings / Q
		Secure 1-3 Interviews (Domestic Market)	Host 1-3 Events/Workshops (Domestic Market)	Secure 2-4 Interviews (Domestic Market)	Host 2-4 Events/Workshops (Domestic Market)
		1st Wave Key Translations for Product	1st Wave of Supplementary Tools for Main Product	2nd Wave Key Translations for Product	2nd Wave of Supplementary Tools for Main Product
	Year 3	22,500 members	25,000 members	27,500 members	30,000 members
		11,250 followers (Socials)	12,500 followers (Socials)	13,750 followers (Socials)	15,000 followers (Socials)
		112,500 Impressions / Q (organic + ads)	112,500 Impressions / Q (organic + ads)	112,500 Impressions / Q (organic + ads)	112,500 Impressions / Q (organic + ads)
		Attend 9 Networking Events	Attend 9 Networking Events	Attend 9 Networking Events	Attend 9 Networking Events
		72 Artist Meetings / Q	72 Artist Meetings / Q	72 Artist Meetings / Q	72 Artist Meetings / Q
		Secure 3 Interviews (Int. Market)	Host 1-3 Events/Workshops (Int. Market)	Secure 2-4 Interviews (Int. Market)	Host 2-4 Events/Workshops (Int. Market)
		1st Wave Inbound B2B Content for Businesses & Artist Managers	6-8 Business / Artist Manager Meetings	2st Wave Inbound B2B Content for Businesses & Artist Managers	6-8 Business / Artist Manager Meetings

The figure to the right displays the end of quarter targets for audience acquisition growth (on social media & online community) for each year of the campaign. It displays the end of quarter metrics that would indicte the targets being met at 100% as well as at the 60% minimum .

Audience Acquisition Targets - (100% and 60% OKR)

End of Quarter Targets (100%)	q1	q2	q3	q4
y1	2,500	5000	7500	10,000
y2	12,500	15,000	17,500	20,000
y3	22,500	25,000	27,500	30,000

End of Quarter minimum Targets (60%)	q1	q2	q3	q4
y1	1500	3000	4500	6000
y2	7500	9000	10,500	12,000
y3	13,500	15,000	16,500	18,000

the budget

Budget:

The budget depends on the year of the campaign and the specific quarter. For example, Year One's budget is predominantly allocated for digital advertising - estimated at £800 over 12 months. From the second year in quarter two, the budget's flexibility is predicted to expand as a result of introducing monetised products and features (tools & events). However, within the strategising stage, the budget can only be based upon predicted costs set for monetisation methods:

- The cost of the supplementary product tools costs range from £10-30 depending on their function and demand.
- The cost of branded Events/workshops range from £25-60 per person depending on the events costs (such as venue hire, equipment, personnel etc.), the length of the event, the value provided, and their demand over time.

Budget:

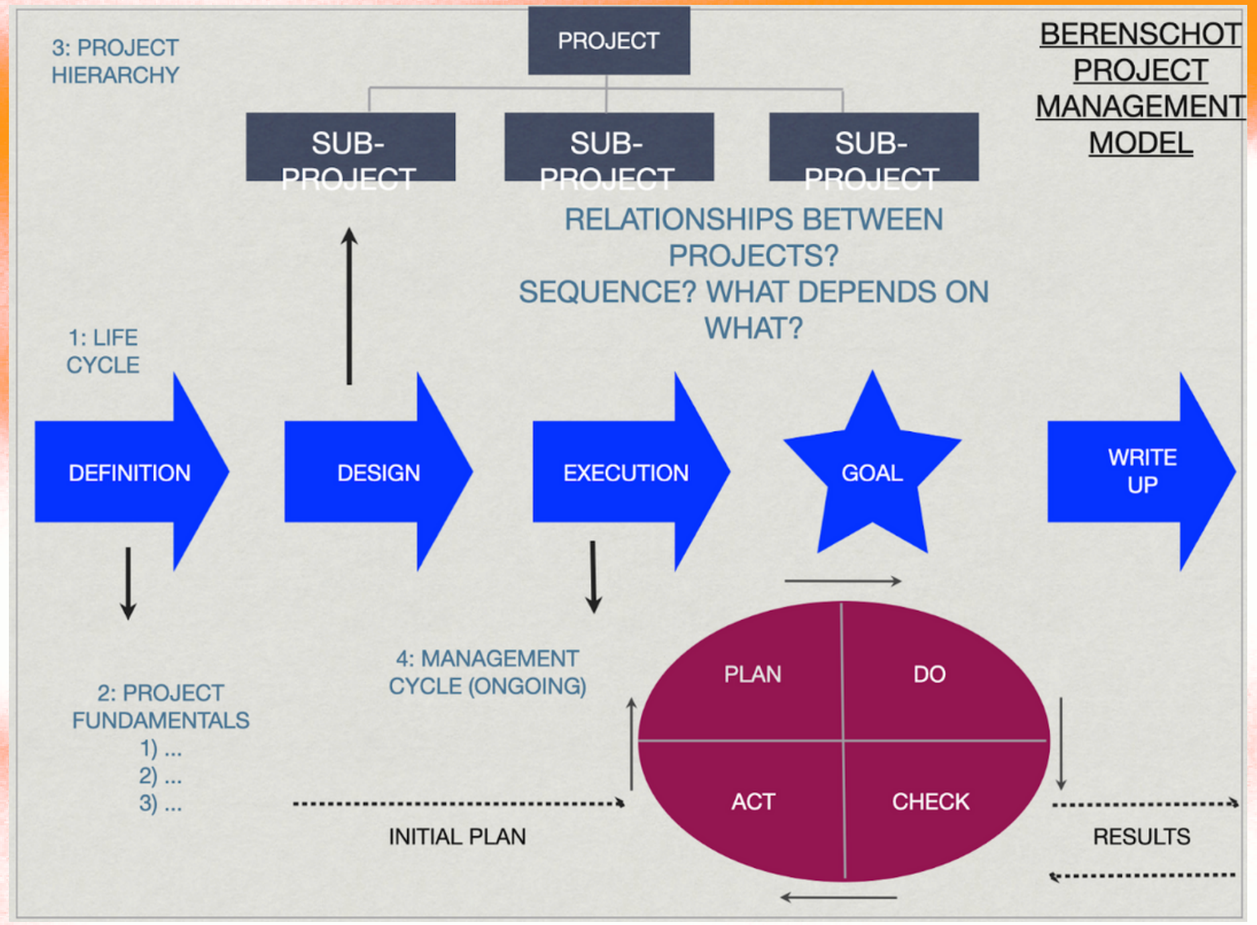
Whilst establishing a budget, typically it is also important to consider other sources of costs - such as, payment to moderators for the online community, costs for planning events, and costs for freelancers such as translators for the product to reach wider audiences.

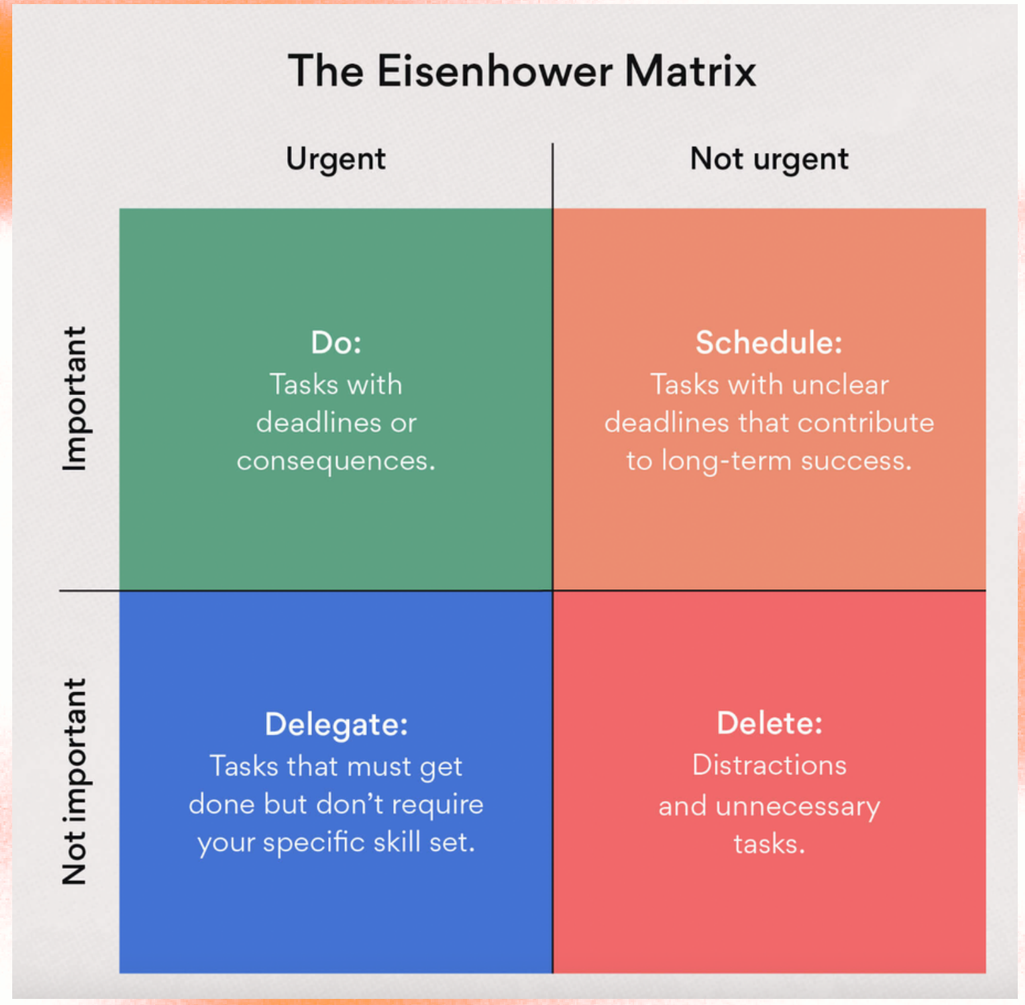
Fortunately, the COLD ORANGE team is equipped with all of the necessary skills & resources to fulfil these needs and therefore does not for-see these aspects of the campaign to amount in any financial costs.

It is important to note that the budget in this case is quite flexible seeing as the objectives do not demand a high spend. All campaign activities in theory could be conducted with no budget (excluding digital ad-spend), but ideally - the total annual budget would be £1000 per year of the campaign.

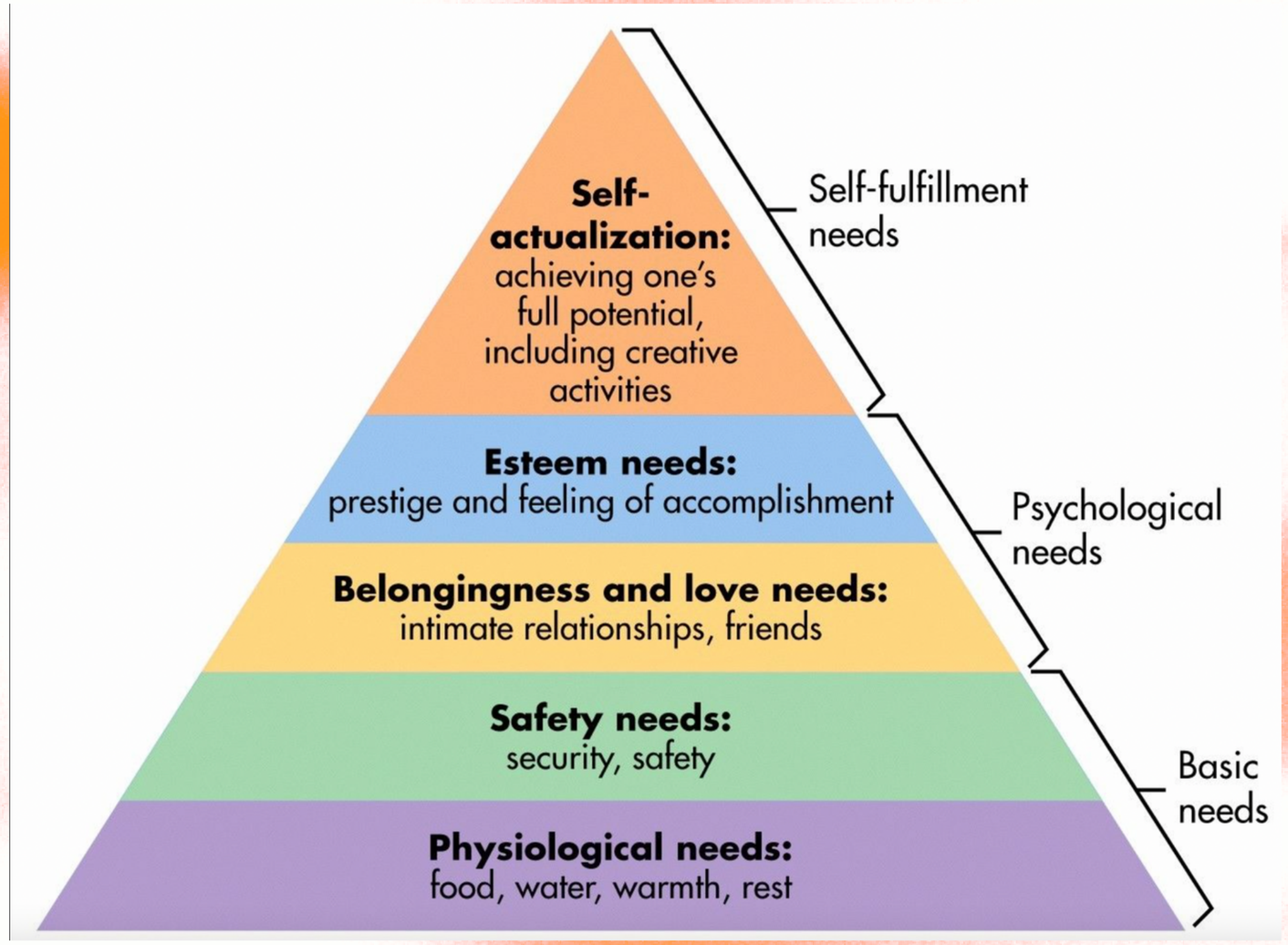
the appendix

Appendix 1:
Eisenhower & Berenschot

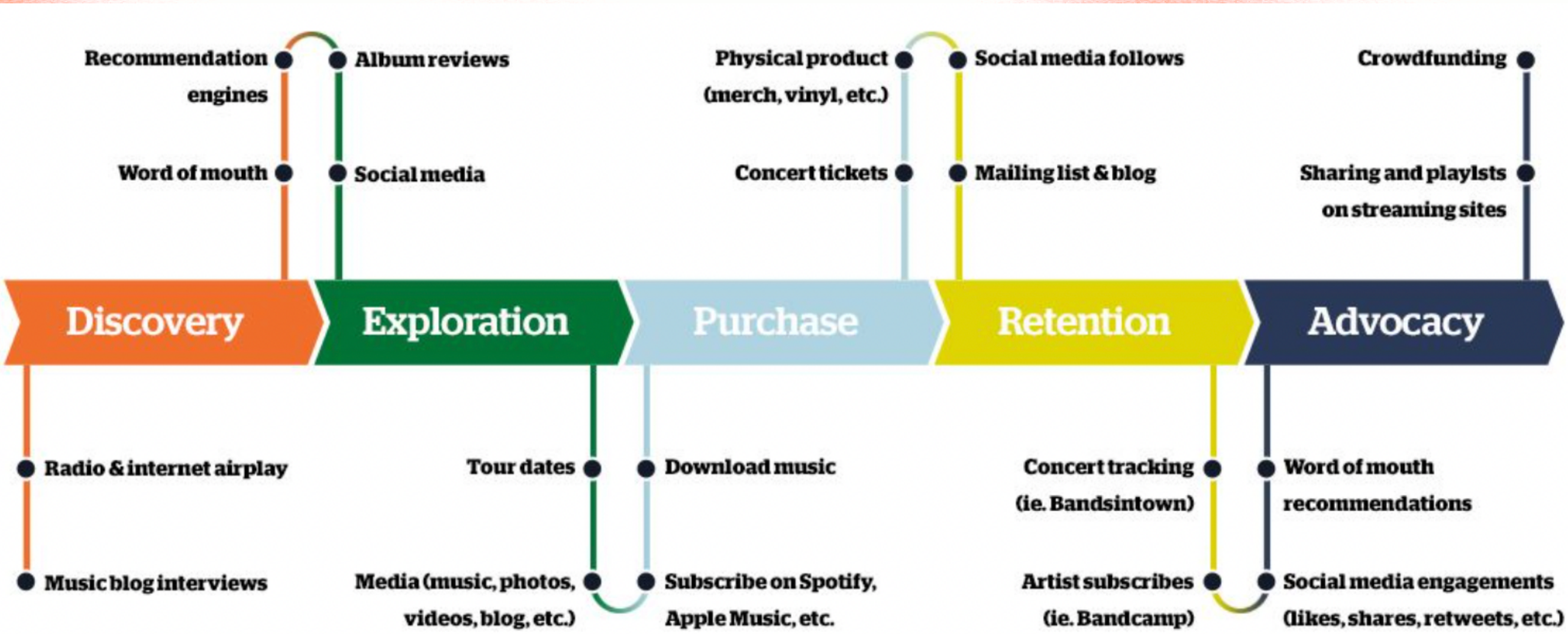




Appendix 2:
Maslow's Hierarchy of Needs



Appendix 3:
Fan Journey



the sources

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