

Capstone Thesis Project

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Abstract

This paper will show the results of a targeted social media and blogging strategy of an Orlando, Florida-based independent “alternative” music group and how it improved their overall brand awareness, including an increase of followers on the current main social media platforms Facebook, Instagram, and Twitter, as well as followers and listeners on the music streaming platform Spotify, on which they recently released a full-length album. It will use both primary and secondary quantitative and qualitative research in the form of surveys and prior studies to show how identifying a core target audience in an extremely competitive and oversaturated market and speaking to their needs and interests can result in increased exposure on the aforementioned channels.

Capstone Thesis Project

Introduction

Prior to the internet and social media, musical artists had to rely on more traditional brick and mortar means to promote themselves and those artists who were “signed” to the major and larger independent labels had the benefits of an in-house marketing department to handle this aspect of their careers. With the invention of the mp3, Napster, file sharing, and piracy in the late 90’s/early 00’s and the subsequent decline of the record industry, as well as the advent of relatively affordable Digital Audio Workstations (DAWs) like Pro Tools, musicians had the means to self-produce their own recordings with a modicum of ability and were less dependent on benefactors like record companies to foot the recording costs (Sackllah, 2016). In addition, with music becoming digitized, independent musicians could distribute their music themselves all over the world via the Internet (Harrison, 2014). And, with the explosion of social media, independent artists now have the added ability/burden of promoting themselves and their music through these channels, with one of the biggest changes and paradigm shifts now being “an increased level of interaction between musicians and their fans” (Evans, 2015).

The Apple iTunes store was the first major legitimate online music store, selling permanent downloads of songs, but in recent years, music streaming services like Spotify, Apple Music, YouTube, and Amazon Music now enable anyone to access an incredible amount of recorded music online (Harrison, 2014). In addition, independent artists can easily get their music available on these streaming services through companies like CD Baby and TuneCore. The trick, as always but now even more so with the ease of recording and distributing one’s own music online, is how to attract attention amongst hundreds, if not thousands, of other artists all vying for the same attention. An effective public relations strategy involving well thought out

and timed and consistent social media posts, along with a well-constructed web site, that reaches a group's core target audience and creates the opportunity for increased engagement is the starting point.

Thesis Statement

This Capstone Thesis Project studies the results of sustained consistent posting on Facebook, Instagram, and Twitter as well as blog posts for an independent music group to determine its impact on likes, followers, website traffic, and streams of their songs on music streaming services.

Situation Analysis

Company Overview and Current State

The client for this study is Orlando, Florida-based music group Cosmic Roots Collective. They are a group consisting of three core members: Wheeler Newman (lead vocalist, guitarist, and primary songwriter); Ronnie Brannan (bass guitar, keyboards, background vocalist); and Paul Mauceri (drums, background vocals), who is also the author of this study and the person who will be steering the campaign, in collaboration with the two other members. They all live in and around the Greater Orlando, Florida metropolitan area, were founded in 2013, and have been active in the local Orlando music scene since then, playing at various local venues. They play a style of music that fits in with the general category of "alternative rock," but have branded their particular sound as "Psychedelic Prog-Pop from SPACE."

Cosmic Roots Collective's goal for the campaign is to increase its brand awareness through a targeted and sustained social media strategy over a period of five months on its Facebook, Instagram, and Twitter accounts and blog posts on its website, which will ultimately result in increased listens of its music on the music streaming platform Spotify. The posted

content will cater to the interests of their target audience with the ultimate goal of getting more people to stream songs from their latest album entitled “Virtues.”

Cosmic Roots Collective has been a respected member of the local Orlando music scene since its inception four years ago, having shared bills with a handful of established local bands whose target audiences they share. Their brand fits in with the middle to latter age range of “Millennials” (18-34) and early range of “Generation X” (35-50) (Fry, 2016). They released a full-length album of original songs this past August, a digital only release, on the current major music streaming platforms, including Spotify, Apple Music, Amazon Music, and YouTube. There are no known historical Public Relations issues for this Client.

Cosmic Roots Collective’s current communications consist of infrequent postings on its three main social media platforms: Facebook, Instagram, and Twitter. Their image is one of a talented group of men whose age range spans early 30s to mid-40s that plays a unique hybrid of styles within the “alternative rock” music genre and which fills a particular niche within the eclectic Orlando local music scene. Its reputation is one of respect amongst its peers but it is not very well-known outside its immediate circle. Approximately two and a half months ago, the group self-released a full-length album entitled “Virtues,” for which it conducted a limited PR campaign consisting of a press release and an outreach to several music blogs that specialize in reviewing and promoting independent music within the styles and genres the group’s sound represents. A handful responded and agreed to write a small feature about the album, praising its (pun intended) virtues. Regarding the effectiveness of its current messaging, they typically get a limited number of replies from a small number of peers and friends although these are usually positive.

The campaign plan is for a consistent and targeted social media outreach strategy through their Facebook, Instagram, and Twitter channels that hones in on the band's brand and image as well as modifications to their current website, including better optimization through key words and the addition of a blog section, the posts to which will be referred to on their social media channels. The group is committed to collaborating with the person organizing the campaign (author) in terms of content creation and ideas for social media posts. This is a new direction for the group in terms of the frequency of their posting on social media and overall effort to increase engagement with their current, albeit small, group of followers. The reason behind this new direction is due to the group's limited number of social media followers and listens of its latest album on the Spotify music streaming service platform. A more active social media presence will stimulate more interest in the group and should lead to more people following them on social media and listening to songs from their latest album "Virtues." We will measure our campaign's effectiveness by the increased percentage of followers on our social media platforms, the amount of traffic to our website through our social media channels, and the number of listens of our music on Spotify.

SWOT Analysis

SWOT ANALYSIS

Primary factors

S	Strengths <ul style="list-style-type: none">• Strong rapport from years playing together• Able to write new material relatively quickly• Solid reputation in local music scene• All members work for same company and live close to one another• One member has strong IT background to put toward website development• Decent social media following	W	Weaknesses <ul style="list-style-type: none">• Lack of time due to busy work, school, and life schedules• Dearth of live performances• Limited financial resources• Lack of content for posting on social media and website• Limited ability to play outside of locale
O	Opportunities <ul style="list-style-type: none">• Leveraging existing social media• Support from local bands/networking• Workplace full of creative people• Ease of access to technology for content creation• Ease of accessing music on streaming sites• Support from family	T	Threats <ul style="list-style-type: none">• Competition from other local groups who are younger and more social media active/savvy• Competition from all the groups that exist in general and amount of music on streaming sites like Spotify• Limited number of venues group has played• Multitude of musical genres

Among the Cosmic Roots Collective's strengths is their rapport with one another, having played together for four years now, on both a musical and personal level. All three members get along well and have developed a unique style and sound that has earned them respect among their peers in the local Orlando music scene. Working on new material is a fairly easy process, with lead songwriter Wheeler Newman always having many ideas to develop into potential new songs. All three members also work for the same employer, so they will be able to confer with each other easily throughout the campaign and share ideas, and all live within relatively close proximity to one another as well. And, Wheeler Newman has been developing strong IT skills which he can leverage for the band's SEO for its website. Lastly, the band has a decent social media following on which it can build to promote the recent release of its album "Virtues."

All three members of Cosmic Roots Collective work full-time, are married, one has a child, two are currently in school, and one has a steady part-time job in addition to his full-time job, all of which all play factors in the amount of time and energy they have to put toward the creative and promotional aspects of being an independent music group. Despite having a good reputation locally, their live performances have become increasingly rare due to the aforementioned factors. Neither of them are heavy social media users either which means they don't post regularly on their social media pages or on their website. And, lastly, they have limited funding to put toward promotional costs or merchandise. The campaign will focus on more regular sustained posting on social media and content creation to foster more engagement with its target audiences and find perhaps alternative ways to perform, for example solo concerts or impromptu shows at one of the member's homes or even possibly at work.

Social media is omnipresent and, if used effectively, can and will be a great asset to Cosmic Roots Collective in this campaign. In addition, they are friendly with many other local groups who are all active on social media, through which they can help support and promote each other's music amongst their respective followers. The three members all work in an environment with many creative people through whom they access technology to help them with content creation, (e.g., video cameras). In the digital age, it is very easy for anyone to access music on a number of music streaming sites such as Spotify, YouTube, and Apple Music, and to direct people to these sites through social media. Lastly, the members have support from their families to pursue the group, knowing it is an important creative outlet for them.

The main threats to Cosmic Roots Collective in this campaign are the number of local groups in the Greater Orlando area, many of whom are younger and less "tied down" and who are more active and savvy with social media. Also, the sheer number of music to be discovered and

consumed is growing exponentially, so the competition to be heard and receive any kind of attention in this increasingly crowded space is tremendous. The group has only played a couple local venues as of late, one of which was recently forced to close, so this also poses a threat in that not many club owners are familiar with them. And, although they have a style and sound unique to themselves, they are also competing with a multitude of musical genres and sub-genres, making it increasingly crucial to identify their target market. The group will, again, try to focus on what makes them unique and do their best to befriend more groups in the area to increase their chances of performing and also cross-promotion through social media and/or word of mouth.

Competitive Analysis

The Orlando music scene is very eclectic and there doesn't appear to be one particular genre that stands out as the most popular. There are a whole host of local groups that comprise a multitude of styles ranging from hip hop, throwback soul, heavy metal (and its various sub-genres), country, folk, pop-punk, and indie-rock (Le-Huu & Moyer, 2016). With such a fragmented local scene, it is difficult to determine any one "market leader" per se, and with the targeted Millennial demographic being "more racially and ethnically diverse than any previous generation in the U.S." (Meet the Millennial Multicultural Music Listener, 2014), it is to be expected that major metropolitan areas like Orlando will cater to a wide variety of musical tastes. However, for the purposes of this research paper, a local group with a similar style and brand to identify as an indirect competitor to Cosmic Roots Collective is The Pauses, "one of the most established names in Orlando's indie-rock scene" (Le-Huu & Moyer, 2016).

The Pauses have been a mainstay in the local Orlando music scene for longer than Cosmic Roots Collective and have a couple prior releases, one being a full-length album from 2011 entitled "A Cautionary Tale," and the other a follow-up EP from 2012 entitled "Great Deceivers," both

released by the independent label New Granada Records (The Pauses, n.d.). Like Cosmic Roots Collective, they currently do not have funding from a management company or a record label (although they are signed to the Hamburg, Germany-based Arctic Rodeo Recordings), but they recently launched a campaign on the crowdfunding website Indiegogo to raise funding for their next album, which contains several tiers of rewards and bundles depending on the amount given (The Pauses New Studio Album, n.d.). Their Facebook page currently has 2,882 likes and 2,808 followers and their recent post about their Indiegogo campaign has generated 5.3 thousand views and 26 shares at the time of this writing and includes a clever accompanying video describing their campaign and features children being interviewed by puppets (The Pauses, 2017). They currently have 805 Twitter followers, 689 Instagram followers, 444 monthly Spotify listeners, with their songs “The Leap Year” and ‘Beyond Bianca” generating 29,621 and 26,551 listens respectively, and they have also had the opportunity to open up for famous bands known throughout the world, including The Zombies, Metric, and Weezer (Moyer, 2017).

Cosmic Roots Collective will differentiate itself from its competitors by focusing on what makes its sound unique from other local bands like The Pauses and also develop its website and provide fresh and engaging content around the individual band members’ backgrounds and how they came to this point in their evolution.

Problem Statement

There is an absolutely dizzying number of musical artists in the world all competing for attention, on both the world stage and in smaller local markets. Orlando, Florida is one such smaller market with a plethora of talent and a community of dedicated fans who support local independent music. In the digital age, people are spending more and more time online and on social media sites, an average of 135 minutes daily (Daily time spent on social networking, n.d.).

As a result, smaller local independent artists have the onus of leveraging social media by posting consistently engaging content to attract more and more fans and followers with the hopes of getting them to listen to their music and spread the word about it. Cosmic Roots Collective is one such Orlando band. They have a unique melding of styles but a limited following on social media and music streaming platforms like Spotify.

Target Market and Buyer Persona

Target Market

Cosmic Roots Collective's primary target market is men and women between the ages of 26 and 35 with incomes between \$30k and \$70k who live in urban areas and who have a minimum of an undergraduate college degree (Damian, 2008).

A band like Cosmic Roots Collective's core demographic is going to consist of young adults who fall into the category of "Millennials" but who are also on the cusp between Millennials and Generation X, in other words, middle 20's to late 30's (Fry, 2016). They are culturally astute and interested in slightly off-center "alternative" culture when it comes to music, film, and literature, are educated but also underemployed, and many are still single (Raphelson, 2014). They are also very social media savvy and have grown up with the convenience of most everything existing online and, hence, easily accessible. In addition to "Millennials" and "Generation X," the term "hipster" can also be applied to their demographic. Although this term has taken on a derogatory connotation as of late, an apt description for this cultural stereotype can be "a bizarre combination of: skinny jeans, flannels, thick glasses, coffee shops, Pabst beer, Macbooks, funny hats, vintage everything, vinyl records, cigarettes and non-mainstream music" (Herman, 2014). Additional characteristics include leaning more towards the left/liberal end of the political spectrum, enjoying creative endeavors like painting and drawing

and watching films, enjoying social outings with friends, including going to see live music at local venues and festivals, and smoking cigarettes and drinking alcohol, activities that tend to go along with watching live music (Bray, R, 2015). Having had such easy and unlimited access to endless varieties of culture, especially music, they have a need for artists with a broad, eclectic range of influences that only Cosmic Roots Collective can meet in its local market, i.e., the Orlando music community.

Being extremely active on social media and relying heavily on suggestions and recommendation by their peers, our target market's consumer habits are basically influenced almost completely by what they find online (Retail for the Generations, 2016). Personal referrals in fact account for the majority of what drives their purchasing (Selling to Millennials, 2015). They also respond well to interactions with online retailers and brands and are far more likely to conduct their shopping on their mobile devices (Retail for the Generations, 2016). Another aspect of their consumer habits is their lack of interest in owning physical copies of entertainment like music and movies but being more interested in accessing it (Millennials: Coming of Age, 2017). In contrast to Generation X, the demographic whose younger members comprise part of our target market, they are also less loyal to brands and are willing to try others who are entering the market (Lamb, n.d.).

Cosmic Roots Collective currently has a modest social media following with its target market and embodies many of the key attributes of its core identity characteristics as far as age, income, and education level. Their level of overall social media activity and engagement is below average compared with its peers, which is why this will be a key component in this campaign.

Buyer Persona

This is Bobby Hellmuth. He is a 27-year old single male and currently lives in Orlando, FL. He enjoys living there but he is not opposed to relocating elsewhere in the future, possibly to a Western state like Colorado or Utah. He has a Bachelor's degree in Psychology and is currently pursuing a Master's degree in Sociology. He is also a musician; he plays guitar, writes songs, and performs around Orlando. His goals are to continue working on his craft but he also understands the practical reality of pursuing a career as an artist, which is why he is pursuing an advanced degree. His income level is between \$30 and \$35k per year and he is working to improve it through his graduate studies and is considering academia as a career path. As a creative member of the Millennial generation, he is decidedly left leaning when it comes to his political views, is frustrated and worried about the current political climate and overall state of the world, and has particularly strong feelings about the current administration in the White House. He is articulate and well-spoken and is active on social media, using Facebook, Instagram, and Twitter regularly. He is a big fan of popular culture – he particularly loves indie rock - and enjoys reading publications like The A.V. Club. He also enjoys the outdoors, likes images of nature, and is a craft beer connoisseur.



Bobby Hellmuth, by Harryson Thevenin (2014) (Flickr)

Secondary Research

Research Topic One: Where Millennials Get Their Music From

In a recent study by online student loan refinancing company LendEDU that polled 6,456 college students between November 4th 2015 and April 17th 2017 about where they access their music from, 47% responded they get it from music streaming platform Spotify, with iTunes/Apple Music and “Rip It/Download Illegally” coming in tied for second at 14%, SoundCloud third at 9%, YouTube fourth at 7%, and Pandora fifth at 6% (Music & Millennials, 2017). The reason for Spotify’s apparent dominance in this area is they have more options for sharing on social media via platforms like Facebook, Twitter, and Tumblr and can also see what

their friends on these platforms are listening to (Music & Millennials, 2017), confirming the notion that Millennials value engagement on social media a whole lot when it comes to discovering new music and other forms of entertainment (Music & Millennials, 2017). Another study shows that 72% of all weekly Spotify streams in the U.S. are from Millennials (Cummings, 2016).

Research Topic Two: When and How Millennials Use Spotify

According to a recent study, Millennials account for 72% of all weekly Spotify streams in the U.S., Millennials stream music on Spotify mostly on their mobile devices and on their desktops more than non-Millennials, and they stream an average of 143 minutes per day, with the peak times being in the middle afternoon from 3 pm to 4 pm (Cummings, 2016). This shows their usage does not conform to common work day schedules, for example the morning commute or rush hour period of the typical 9-to-5 worker (Cummings, 2016).

Research Topic Three: The Amount of Time Millennials Spend Listening to Music Daily

The results of a survey conducted by the Entertainment Retail Association (ERA) and the British Phonographic Industry (BPI) to around 1000 people determined that people between the ages of 16 and 34 listen to considerably more music per day than people between the ages of 35 and 54 and people 55 and older (Resnikoff, 2016). According to the results, 46% between the ages of 16 and 35 (“Millennials”) listen to music between 3 and 6 hours per day as opposed to 28% between the ages of 35 and 54 (“Generation X”), and 18% 55 and older (“Baby Boomers”), which is a 75% disparity between Millennials and Baby Boomers (Resnikoff, 2016).

Research Topic Four: Social Media Habits of Millennials

The top five most popular social media platforms among Millennials between the ages of 25 and 34 are Facebook, YouTube, Twitter, Instagram, and Pinterest (Lamar & Levin, 2017).

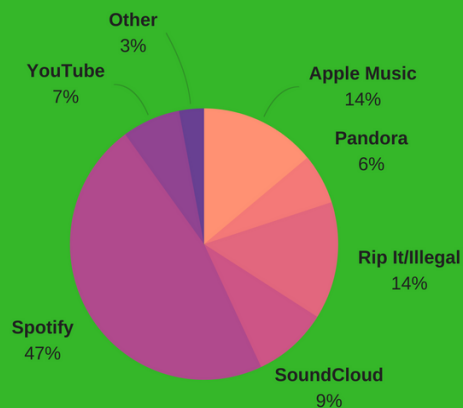
Millennials are also less influenced by traditional advertising and much more receptive to recommendations from friends, i.e., word-of-mouth (Newman, 2015). This same Millennial demographic also has the most influence on how others perceive and feel about brands and products and are more likely than other generations to share their experiences on social media (Lamar & Levin, 2017). In addition, Millennials spend on average just over three hours per day on their mobile devices (Kantar TNS Study, n.d.).

Research Topic Five: The Most Popular Music Genres on Social Media and in the United States

A study conducted in September 2013 revealed Hip Hop to be the most popular musical genre among Facebook users, followed by Pop, Rock, Country, Classic Rock, R&B, and Hard Rock and Reggae (Most popular music genres, 2013). As of the middle of 2017, Hip Hop/R&B surpassed Rock for the first time ever as the most popular music genre in the United States, accounting for 25.1% of all music consumption compared with 23% for Rock (McIntyre, 2017). The top five artists with the most number of Facebook fans as of August 2017 are Shakira (104,630,000), Eminem (90,430,000), Rihanna (81,670,000), Justin Bieber (78,720,000), and Michael Jackson (75,010,000) (Musicians with the most Facebook fans, 2017).

Infographic One:

MOST POPULAR MUSIC STREAMING SITES OF MILLENNIALS



HOW AND WHEN MILLENNIALS STREAM SPOTIFY



Desktop: 25.2% Over Index

Mobile: 67.2% Over Index



Peak streaming hours: Between 2 and 5 pm

Sources:

Cummings, C. (2016, April 17). Infographic: 72% of Spotify Listeners Are Millennials. Here's How They Use the Service. Adweek. Retrieved from <http://www.adweek.com/brand-marketing/infographic-what-marketers-need-know-about-millennials-music-habits-170869/>

Music & Millennials. (2017, April 18). lendedu. Retrieved from <https://lendedu.com/blog/millennials-music-spotify/>

Infographic Two:



Primary Research Design

For understanding musical preferences among millennials, using the example of Northwestern University Kellogg School of Management graduate Libby Koerbel's study entitled "Millennial Music Discovery," both a survey to obtain quantitative data and a focus group to obtain qualitative data can be effective in determining how they discover new music as well as what particular segment they fall in (How Millennials Are Discovering Music, 2016; Koerbel, 2016). The three segments Koerbel determined existed among her research participants were "routinists," i.e., those who wanted to hear what they were used to, "backstorians," those who wanted to know as much as possible about a handful of artists to whom they were dedicated, and "songsmiths," those who connected with songs over an artist or genre (How Millennials Are Discovering Music, 2016; Koerbel, 2016). Understanding such segmentation among Cosmic Roots Collective's target audience may or may not prove useful in this study but it is worth considering segmentation of this type may also result in our findings. Regardless, a survey to determine how music fans in the Cosmic Roots Collective's local market discover new music, including through which specific channels, and what factors keep them interested in and engaged with these artists seems information that would be useful as part of this campaign and subsequent case study.

I would like to conduct a survey and distribute it via email and/or social media over the course of the next week to week and a half in the late afternoon/early evening to a targeted group of people who are fans of musical groups that are established in the local Orlando music scene. The questions I will ask are as follows:

- 1) How important is supporting local music to you? (Multiple choice) – Not important, Somewhat important, Important, Very important

- 2) About how often do you go out to see live music? (Multiple choice) – Once every six months, Once every three months, Once a month, Twice a month, Every week
- 3) After seeing a band live for the first time and liking them how likely are you to listen to any recording they have made? (Multiple choice) – Not likely, Somewhat likely, Likely, Very likely
- 4) Do you enjoy a wide range of musical genres or do you tend to focus on a select few? (Multiple choice) – Wide range, Select few
- 5) What are your favorite styles of music? (Checkboxes) – Hip Hop, Pop, Rock, Country, Classic Rock, R&B, Hard Rock, Reggae, Other (please specify)
- 6) How important is discovering new music to you? (Multiple choice) - Not important, Somewhat important, Important, Really important
- 7) How important are referrals from friends when it comes to discovering new music? (Multiple choice) - Not important, Somewhat important, Important, Really important
- 8) Do you use social media to discover new music? (Multiple choice) – Yes, No
- 9) If yes to question 7), what are your preferred social media sites for discovering new music? (please check all that apply) (Checkboxes) – Facebook, Instagram, Twitter, YouTube, Other (please specify)
- 10) How important is it to you to be able communicate with artists through social media? (Multiple choice) - Not important, Somewhat important, Important, Really important
- 11) What kinds of content do you want to see on an artist's social media page or website (for example, bio, videos, tour dates, blog posts, etc.)? (Short answer text)
- 12) Do you stream music on the internet? (Multiple choice) – Yes, No
- 13) If yes to answer 11), what are your preferred streaming sites? (please check all that

apply) (Checkboxes) – Spotify, Apple Music, YouTube, Google Play, Amazon Music, Other (please specify)

Through the survey responses, I hope to gain some good insight into what my target audience's feelings are about local music, how their use of social media impacts their consumption of music in general, what their content needs are from the artists they are fans of, and the streaming platforms they use to listen to music, all of which will be very helpful in the development and implementation of this campaign.

Primary Research Findings

Introduction

The purpose of the primary research was to try and determine the habits and needs of “Millennial” music fans in the Greater Orlando area in terms of their support of local music, their musical tastes, their interest in discovering new music, their use of social media in discovering new music, the importance to them of engaging on social media with friends as well as artists, the content they want to see on an artist's social media/web site, and if they stream music online and, if yes, through which streaming services. This information would be useful in devising a targeted social media campaign to address this core target audience's needs. It would be interesting and noteworthy to compare the results of the primary research with the secondary research conducted thus far, the latter of which showed Spotify as the top music streaming platform used by Millennials (Music & Millennials, 2017), who account for 72% of all weekly Spotify streams in the U.S. and who spend a daily average of 143 minutes streaming music on Spotify on multiple screens (Cummings, 2016). The secondary research also indicated the preferred social media sites used by Millennials and their propensity to ignore traditional advertising and rely instead on what their friends say about a product/service on social media

(Lamar & Levin, 2017). The primary research was intended to glean similar insights into the targeted population's social media habits and behaviors. Lastly, the primary research was also devised to understand which musical genres appeal mostly to Millennials and compare it with the secondary research, which noted a recent sea change with Hip Hop becoming the most popular genre of music in the United States for the first time (McIntyre, 2017).

Method

Participants selected to participate were fans and followers of Cosmic Roots Collective's Facebook page and colleagues of the group members' place of employment. They were selected based on their interest in the survey's subject matter and being within the general age range of the target audience. They were notified of the selection through a post on the group's Facebook page inviting them to participate as well as personal messages on Facebook messenger and inter-office Instant Messenger.

The primary research was conducted through a survey created with Google Forms. There was a total of twenty-four respondents. In the course of the research I noticed the results for some of the questions shifting as more answers came in, especially for the last question about which music streaming site they preferred. It was also interesting to see how the results changed for the first couple of questions how the participants felt about local music and attending performances of local groups. Specific details are below in the Results section.

The survey results were gathered by Google Forms which then created pie charts and bar graphs demonstrating the breakdown in percentages of the answers the respondents chose. Of the thirteen questions asked, nine were multiple choice, i.e., allowing respondents only one answer to select, three were checkboxes with an "Other" option, i.e., allowing respondents to select multiple answers, and one was a long answer text, i.e., which provided more qualitative data.

The survey sample was relatively small and, as a result, may not fully represent the target population. In addition, as some of the participants were contacted directly, it wasn't a truly random sample, so the results may not necessarily apply to the larger target population. Lastly, as with any survey, there are inherent biases, including a non-responder bias. None of the questions were required and, as a result, there were three out of the thirteen questions that not all respondents answered, one of them pertaining to the preferred social media sites used to discover new music, which may have skewed the results somewhat. The respondents were mostly within the age group of "Older Millennials" (25-34), but there were some that fell within Generation X (35-50), but more on the younger side (Lamar & Levin, 2017). They were all based in and out of the Greater Orlando Florida area, which may pose a potential geographical bias even though the survey was purposely designed to target just this area. Regardless of this fact, using the results to draw inferences about certain tastes and habits of the greater target population at large can be misleading. Additional points to consider when assessing the results is none of the participants were asked to disclose which specific age range they fell within or their ethnic backgrounds, both of which can also have implications in terms of the data's overall validity.

Results

Out of the 24 respondents, 13 (54.2%) responded that supporting local music was very important to them, 6 (25%) responded it was important, and 5 (20.8%) responded it is somewhat important. No one selected that it was not important.

In response to how often they attend live shows, 4 (16.7%) responded every week, 6 (25%) responded twice a month, 5 (20.8%) responded once a month, 7 (29.2%) responded once every three months, and 2 (8.3%) responded once every six months. These results essentially represent a bell-shaped curve on a histogram, with the two outliers having the lowest

percentages, which suggests the data is statistically relevant for this targeted group. It also suggests that, while still important live performances are not necessarily a huge priority for this target group.

A majority – 14 (58.3%) - responded that if they saw a group perform live that they liked they would very likely listen to their recordings, followed by 7 (29.2%) who responded they would likely listen to their recordings, and 3 (12.5%) who responded they would somewhat likely listen.

The vast majority – 23 (95.8%) - responded they enjoy a wide range of styles of music compared with only 1 (4.2%) who responded he or she only liked a select few styles. When asked to specify their preferred styles of music, the same majority - 23 (95.8%) – also selected “Rock” as among their favorites, and this also included the sub-categories Classic Rock 16 (66.7%) and Hard Rock – 13 (54.2%). Pop and Country were close with 9 (37.5%) selecting Pop and 10 (41.7%) selecting Country, followed by R&B and Hip Hop which were also very close with 6 (25%) selecting Hip Hop and 7 (29.2%) selecting R&B, Reggae with 5 (20.8%), and several other genres and sub-genres, such “Prog,” i.e., Progressive Rock, EDM, Jazz, Blues, and Latin all of which accounted for 4.2% of the total percentage (1 respondent for each). These results differ from secondary research findings that show Hip Hop to be the most popular music genre in the United States currently (McIntyre, 2017) but they also reflect the client in question’s particular style and, hence, core target audience’s preferences.

Discovering new music was very important to 10 (41.7%) of the respondents, important to 11 (45.8%), and somewhat important to 3 (12.5%). However, the majority of respondents – 10 (41.7%) - answered that referrals from friends are important when discovering new music and 9 (37.5%) answered it was very important, followed by 4 (16.7%) answering it was somewhat

important, and 1 (4.2%) answering it was not important. These results go slightly against the secondary research about the importance Millennials place on referrals from friends, as opposed to traditional advertising (Lamar & Levin, 2017) and suggest that Millennial social media habits might be on the brink of changing (Johansson, 2016).

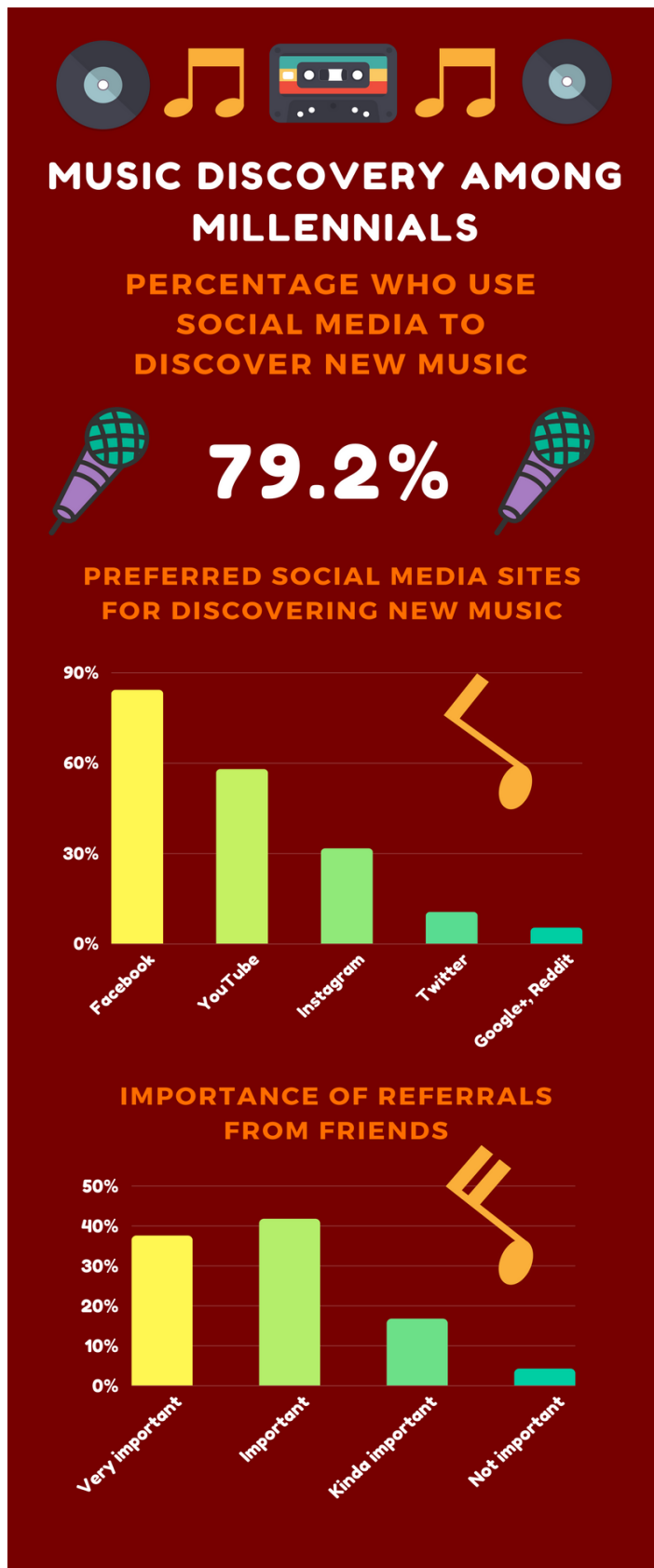
Nineteen out of the 24 respondents (79.2%) answered they use social media to discover new music, and of these 16 (84.2%) indicated they use Facebook for this, 11 (57.9%) indicated they use YouTube, 6 (31.6%) indicated they use Instagram, 2 (10.5%) indicated they use Twitter, and 1 (5.3%) (1) indicated they use Google +, Reddit, and music streaming services like Spotify (see Infographic 1). These results nearly correspond again with the secondary research from Lamar & Levin' 2017 study about Millennials' preferred social networks, which has the order at Facebook, YouTube, Twitter, and Instagram (Lamar & Levin, 2017).

A surprising result from the survey was the majority - 9 (37.5%) - of respondents answered they do *not* think it important to be able to communicate with artists via social media, followed by 6 (25%) who find it important, 6 (25%) who find it somewhat important, and 3 (12.5%) who find it very important. This in a way belies the notion that Millennials place a high premium on interacting through social media and also perhaps dispels the notion that, when it comes to building brand awareness, the level of engagement is the more important metric than the sheer numbers of fans and followers (Escobedo, 2017). Once again, the relatively small sample size might account for what appears to a possible statistical deviance.

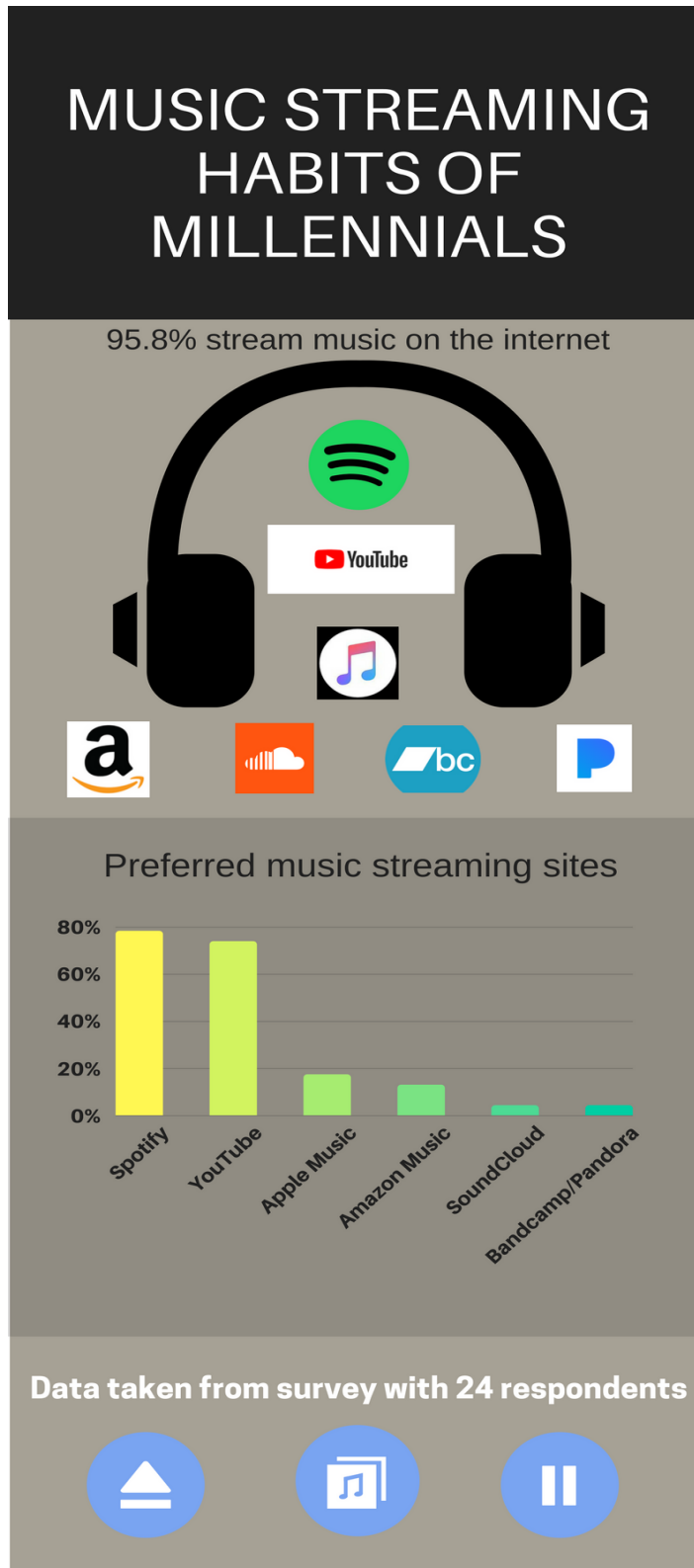
When asked about the kinds of content the participants wanted to see on an artist's or group's social media page or website, videos came up the most. Also mentioned were blog posts, fun photos, show information, new music, and insight into the creative process.

The overwhelming majority – 23 (95.8%) – answered they stream music on the internet and, when asked their preferred streaming sites, the results corresponded with the secondary research: 18 (78.3%) checked Spotify, followed by 17 (73.9%) who checked YouTube, followed by 4 (17.4%) who checked Apple Music, followed by 3 (13%) who checked Amazon Music, and then SoundCloud, Bandcamp, and Pandora were each mentioned once (4.3%) (see Infographic 2).

Infographic 1:



Infographic 2:



Conclusion

With this information, we will reassess which social media channels to focus on in our efforts to promote brand awareness. For example, although secondary research shows Twitter to be the third most regularly used social media platform among the core market this campaign is designed to target, the “older Millennials” (Lamar & Levin, 2017), our primary research has shown that it is used less for music discovery, whereas YouTube appears to be a much more important channel than previously considered, which is supported by both our primary *and* secondary research findings. And that YouTube came in at a close second after Spotify among the most preferred music streaming platforms through our primary research findings further emphasizes its importance as a channel to leverage in a campaign of this nature.

Additional primary research to consider is a follow-up survey to the same respondents of the first one asking for more specific details about what they like about Spotify and YouTube as platforms for music discovery, how they use it for discovering music, and the degree to which they utilize it for social purposes, e.g., sharing their discoveries via their own personal social media sites or, in the case of Spotify, utilizing their playlists (Hefnawy, 2017). The survey can be created through Google forms, the same way the previous one was, and conducted over the course of the next one to two months.

Additional Primary Research Design

As with the initial primary research, additional primary research will be a survey submitted to members of the target audience of millennials but with the focus being more on their music streaming habits. Unlike the survey used in the initial primary research, the one used for additional primary research will ask them in which age range they fall, to ensure they fall within that of the target market or possibly slightly older, and it will ask on which devices they

stream music. Like the first survey, the second one is designed to obtain a combination of quantitative and qualitative data. The second survey will, however, be shorter than the one used in the initial primary research and will consist of the following questions:

- 1) What is your age range? (Multiple choice) – 18-24, 25-34, 35-44, 45-54, 55+
- 2) If you use music streaming platforms, please indicate which ones you prefer. (Please check all that apply.) (Checkboxes) – YouTube, Spotify, Apple Music, Amazon Music, SoundCloud, Bandcamp, Pandora, Other
- 3) How do you stream music? (Please check all that apply.) (Checkboxes) – Phone, Desktop, Other
- 4) What do you like about the music streaming sites you use? For example, do you find it easy to discover new music? Feel free to be as detailed as you like in your response. (Long answer text)
- 5) If you selected Spotify as one of the music streaming services you use, do you listen to or follow any of their playlists? (Multiple choice) – Yes, No
- 6) If you answered “Yes” to the previous question, which Spotify playlists do you listen to/follow? Do you create your own playlists and share them? (Short answer text)
- 7) Do you ever share the music you stream on any of your social media sites? (Multiple choice) – Yes, No
- 8) If you answered “Yes” to the previous question, on which of your social media sites do you share what you’re listening to? (Checkboxes) – Facebook, Twitter, Instagram, YouTube, Snapchat, Tumblr, Google+, Other

Through the survey responses, I hope to confirm the results of some of my initial primary research as well as glean greater insight into how they utilize Spotify and if it is in conjunction

with their social media. As Spotify is the platform I have chosen to focus on in this campaign, the results of this additional primary research will be very useful for strategizing both within the current campaign as well as any future ones my client undertakes.

Additional Primary Research Findings

Introduction

Having the same goals in mind as that of the initial primary research, understanding musical preferences among the target market of millennials, additional primary research was designed to delve further into their particular music streaming habits and whether or not social media plays a role. The results from the initial primary research showed Spotify to be the most preferred music streaming site among the 24 respondents to the survey used, which corresponds to data from recent studies (Float of a celestial jukebox, 2018). As a result, some of the questions in the follow-up survey were designed to: 1) confirm this is still the case among the respondents; 2) ask what they like about this particular platform and if they use its increasingly popular “Playlists” feature (Pierce, 2017); and 3) if they share what they stream on Spotify on their social media and, if yes, on which platforms.

Method

As with the initial primary research survey, participants of the follow-up additional primary research survey were fans and followers of Cosmic Roots Collective’s Facebook page and colleagues of the group members’ place of employment and were selected based on their interest in the survey’s subject matter and being within the general age range of the target audience. Also as with the initial primary research survey, they were notified of the follow-up survey through a post on the Cosmic Roots Collective’s Facebook page inviting them to

participate, personal messages on the Facebook messenger app, and via inter-office email and Instant Messenger.

The additional primary research was also conducted through a survey created with Google Forms. This time, there was a total of seventeen respondents. During the course of the research, I noticed the age range starting off as being predominantly within the core target market – Millennials between the ages of 25 and 34 – to more and more falling within the next age range of 35-44, which can be considered either “older Millennials” (Lamar & Levin, 2017) or falling within “Generation X” (Fry, 2016). I also noticed a significant shift in the percentage of those who answered they do share the music they stream on their social media sites to the majority eventually answering they do not. A more detailed analysis is below in the Results section.

Again, as with the initial primary research, the follow-up survey results were gathered by Google Forms which displayed pie charts, bar graphs, and both the long and short answer text responses. Of the eight questions asked in this follow-up survey, three were multiple choice, three were checkboxes with an option to add an “Other” that was not listed as one of the selections, one was long answer text, and one was short answer text. Many of the same potential statistical shortcomings from the first survey were inherent in this follow-up one, including the sample size being very small – with seven fewer respondents the second time – as well as it not being a random sample. A non-responder bias may apply too, as none of the questions were required, and the one long answer text question can possibly be considered slightly leading by suggesting a possible reason why they might like a particular music streaming service. Lastly, although this time respondents were asked to disclose their relative age group, they were not

asked about their sex or ethnic makeup, although these particular demographics are not deemed as important for the research in question.

Results

Of the 17 respondents to the additional primary research survey, 9 responded they are between 25 and 34 years old, 7 between 35 and 44 years old, and 1 between 45 and 54 years old. This shows our target market can be considered a combination of Millennials and Generation Xers, which was suspected all along.

15 respondents (88.2%) selected Spotify as among their preferred music streaming platforms, 12 (70.6%) selected YouTube, 5 (29.4%) selected Bandcamp, 3 (17.6%) selected Apple Music and SoundCloud, and 2 (11.8%) selected Amazon Music and Pandora. These results support our secondary research (Cummings, 2016) and confirm our initial primary research findings.

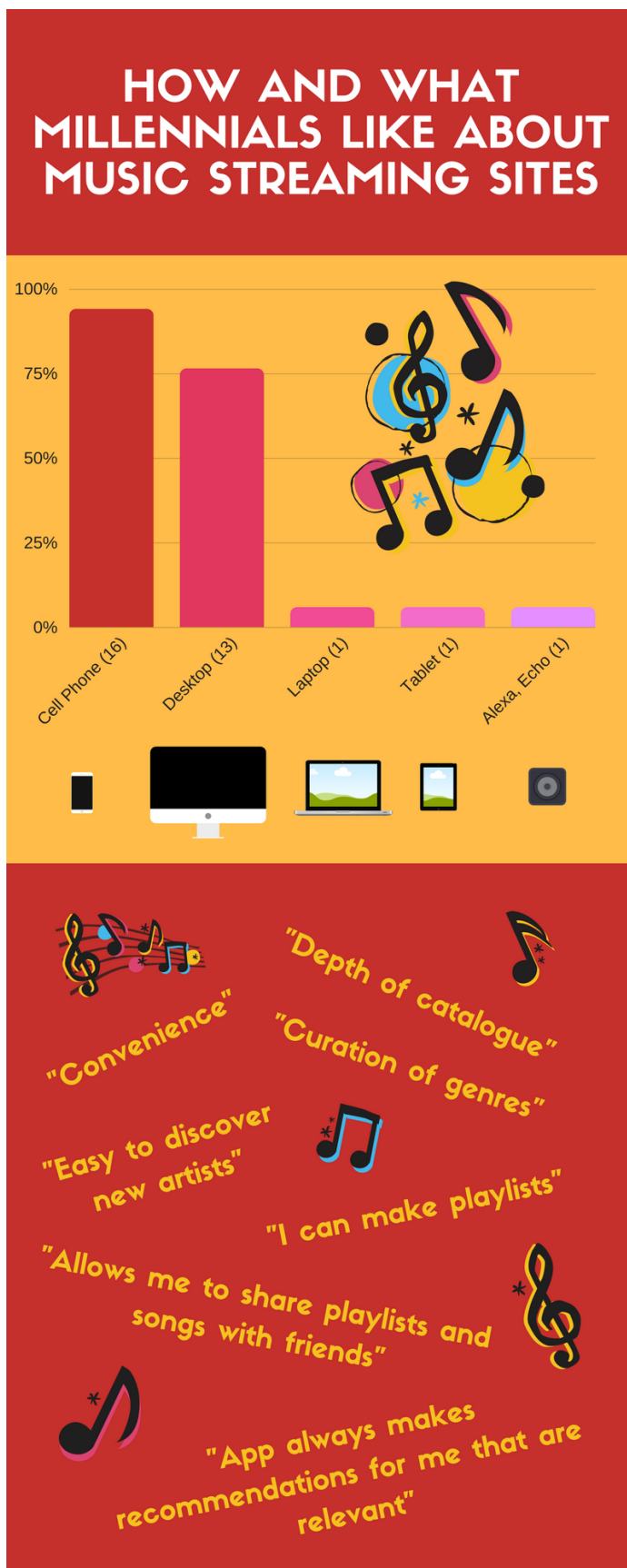
16 respondents (94.1%) answered they stream music on their mobile phones, 13 (76.5%) answered on their desktop, and 1 (5.9%) answered they stream on their laptop, iPad or other tablet, or devices such as Alexa and Amazon Echo (see Infographic 3).

When asked to answer what they like about the music streaming services they use, many of the respondents mentioned the convenience of accessing a vast array of music, the on-demand aspect, and the ease of discovering new artists similar to ones they listen to regularly (see Infographic 3). 4 respondents mentioned Spotify specifically and 5 mentioned its playlists feature. This was meant to be lead-in to the next question for those who indicated they listen to Spotify and whether or not they listen to or follow any of its playlists. Of the 15 respondents who answered they use Spotify, 12 (80%) answered they do listen to and/or follow their playlists and 3 (20%) answered they do not.

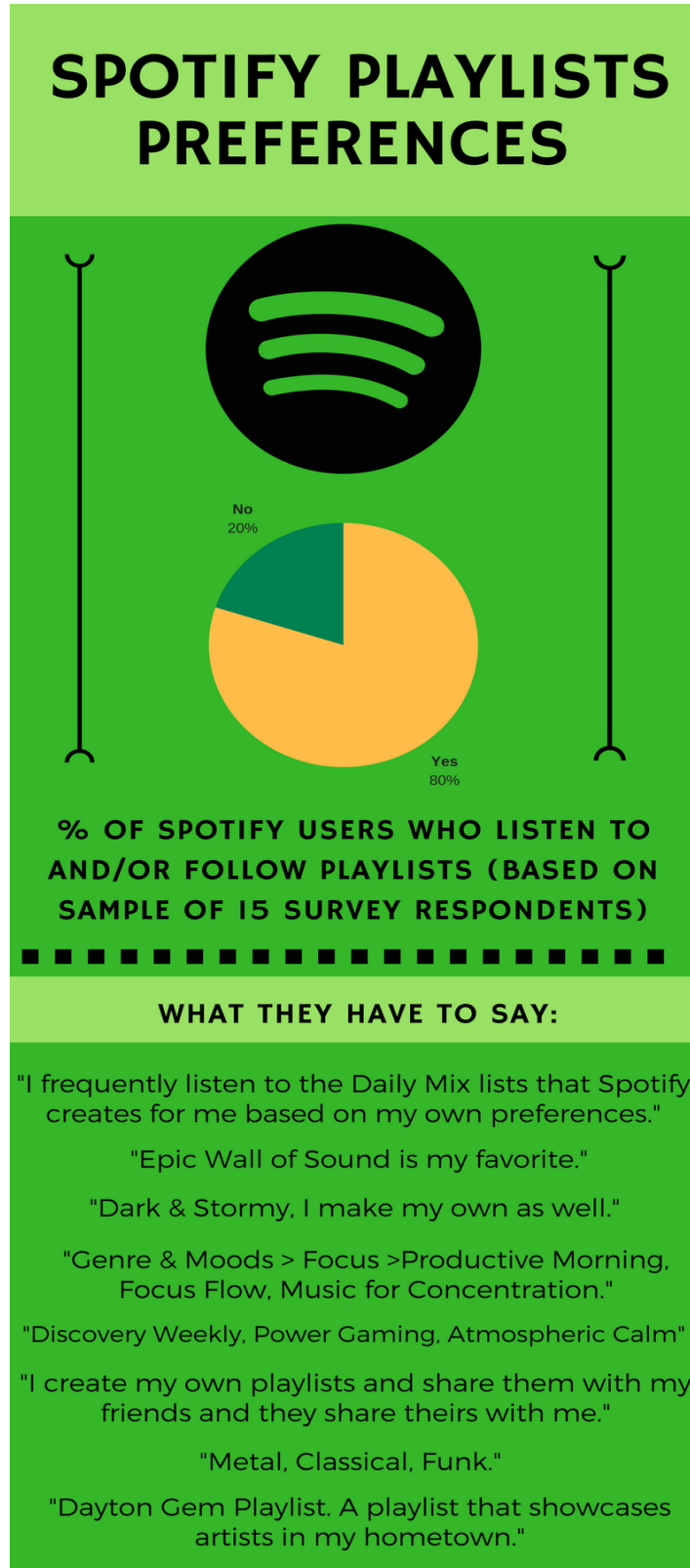
The next question was geared specifically to those who answered they do listen to and/or follow Spotify playlists and was a short answer text question. The responses varied but over half mentioned they listen to the playlist Spotify curates specifically for them based on their listening history, e.g., their “Daily Playlist” or “Discover Weekly Playlist.” Half mentioned they make their own Spotify playlists and of these only one said he or she doesn’t also share them with friends and other Spotify users. A few mentioned specific playlists they listen to, for example, one based on music from a person’s hometown, one based on a certain genre, and others based on a mood and/or activity (see Infographic 4)

A somewhat surprising result of this survey was the majority of respondents – 10 (58.8%) – answered they do not share the music they are streaming on any of their social media sites, while 7 (41.2%) answered they do. Of the 7 who answered they do share what they stream on social media, all of them (100%) indicated they share on Facebook, 2 (28.6%) indicated they share on Instagram, and 1 (14.3%) indicated he/she shares on Twitter.

Infographic 3:



Infographic 4:



Conclusion

With this information, we can feel fairly assured that Spotify is the current music streaming platform to try and leverage to gain additional exposure for my client. We also have confirmation about YouTube's importance as a streaming platform used by our target market, as it came in a close second to Spotify in both surveys. Although most of the respondents in the additional primary research survey indicated they do not share their music streaming listening on their social media sites, those who responded they do all chose Facebook as the platform they use, so we know it remains a vital channel to continue using. There has also been widespread reporting as of late about how Facebook is preparing to legitimately enter the music business through agreements with major labels like Universal Music Group (Kafka, 2017). Additional primary research can be another survey or a focus group to delve even deeper into how our target market discovers new music on Spotify, YouTube, and social media and the degree to which they share it with friends and followers and on which platforms.

Conclusion

It has often been said that the internet, as a vast never-ending resource for information on anything and everything under the sun, has essentially leveled the playing field as far as opportunities for independent artists to promote themselves (Cool, 2013). In the world of music, this has allowed an unprecedented number of groups to "get in the game," as it were, and have their music available for listening on a number of music streaming platforms, most of which require only an internet connection to access. As a result of the internet becoming the main distribution channel and being easily accessible by artists at any level to reach their present as well as their prospective fans, it is crucial that smaller independent groups become as savvy as possible with the array of online resources available to them, especially the main social media

platforms Facebook, YouTube, Instagram, and Twitter, for promoting themselves and their music. With the ever-increasing competition in this space, at the end of the day, “the artist needs to know what their story is, what their unique place is as an artist, and be able to express that through all the tools available to them. They need to have good branding” (Cool, 2013).

The purpose of this Capstone Thesis Project was to look at how a sustained and targeted social media campaign aimed at a core demographic – older “Millennials” between the ages of 25 and 34 (Lamar & Levin, 2017) – increased an Orlando, Florida-based independent music group’s social media followers, drew traffic to its website, and led to an increase of streams of their songs on music streaming services Spotify and YouTube.

The data compiled from primary and secondary research strongly suggests that social media and music streaming sites are key channels for music discovery amongst our target market and need to be understood and effectively utilized in order to increase brand awareness and reach. However, as with anything that has to do with technology, especially among Millennials, tastes and habits change. Future research possibilities might include, for example, whether predictions that Millennials’ use of social media will decline in fact are accurate (Johansson, 2016). Research of this nature will have considerable implications for how brands should promote themselves and if there are other channels, both online and offline, they need to consider.

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Appendix



Cosmic Roots Collective Album Release Party An Event Proposal Created By Paul Mauceri



Event Overview

My event will be a live concert performance of an Orlando, FL-based music group named the Cosmic Roots Collective to belatedly celebrate the release of their album "Virtues" on numerous music streaming platforms (Spotify, Apple Music, SoundCloud, Amazon Music, etc.). The reason for the event is so local Orlando musicians and music fans are aware of the album's release, to generate interest in the group, and so attendees can network with each other and pursue additional performance opportunities. It will also be an opportunity for the group to sell merchandise and perform new material.

Event attendees will be mainly men and women between the ages of 26 and 35 with annual incomes between \$35k and \$75k who live in the Greater Orlando area and have a minimum of undergraduate degree, otherwise known as "Millennials." They are interested in local music and "alternative" culture, are social media savvy, are politically left-leaning, and drink alcohol and smoke tobacco products. There will also be people who fall within the "Generation X" age range (36-50). We expect attendance to be between 60 and 80.

There will be performances of two other local acts in addition to the Cosmic Roots Collective: a solo performer who goes by the name Groveless Wanderer, and local group Zap Dragon. In addition, a visual artist will project plasma displays onto a screen behind the performers to give the atmosphere a more late 1960s "psychedelic" vibe. A variety of beverages, alcoholic and non-alcoholic, will be provided, in addition to various food items, mainly snacks. Press from local publications such as the Orlando Weekly and the Orlando Sentinel will be invited to attend and cover the event.

The event will take place Saturday, March 31, 2018. Doors will open at 8 pm and the schedule of the three acts performing will be as follows: Groveless Wanderer 9-9:30 pm, Zap Dragon 9:45-10:30 pm, Cosmic Roots Collective 10:45 - 12:00 am. The event will take place at The Venue, a performance art space used for various types of events such as theatrical productions, private parties, corporate events, and fundraisers. It is located at 511 Virginia Drive in Orlando, FL.

The primary purpose of the event is to entertain and energize attendees, as this is a concert event wherein attendees are supposed to relax and enjoy themselves while also being stimulated by the live entertainment. There will also be a high level of engagement among the audience members as well as some between them and the artists both during and after their performances. The education and enlightenment elements are less emphasized for an event of this nature, as it is designed to be as less taxing on the brain as possible. The "enlightening" that will occur will be more about how the acts performing represent a diverse array of talent in the local Orlando music scene. Legacy objectives that would hopefully be met will include increasing exposure and awareness of my client, adding names to their email list, additional followers on social media, and additional streams on Spotify and other music streaming platforms.

Venue Overview

The event will take place at The Venue (<https://www.thevenueorlando.com/>), on 511 Virginia Drive in Orlando, FL on Saturday, March 31, 2018. Doors will open at 8 pm and the first of the three acts performing will be starting at 9 pm.

The Venue is a performance art space that people rent for a wide variety of occasions and events, including concerts, theatrical productions, corporate and private parties, and fundraisers (The Venue, n.d.).



Venue Specifics

The Venue is in a convenient location in the Ivanhoe Village section of Orlando, which is just north of downtown Orlando (The Venue, n.d.). It is not a typical looking music venue from the outside but its theater space has hosted an eclectic variety of events and its capacity is around 100, which is a good size for this type of event (The Venue, n.d.). They also have an outdoor lounge area for those who want to get some air or go out for a smoke, which separates their two buildings, one being the theater space and the other they call their “Blue’s House,” which they describe as “whimsical with a quaint interior, inviting lobby and features awesome artwork from local artists” (The Venue, n.d.). The performance space is indoors, so weather will not be a factor.

They also provide a variety of options for renting their space, in terms of how much of it we can rent, e.g., just the back performance space and/or the front entrance “Blue’s House” (The Venue, n.d.), although we clearly need the performance space at least. Their stage area is 400 square feet with a 560 square feet seating capacity (The Venue, n.d.). They also have in-house entertainment staff such as live sound engineers and lighting designers/techs, so we can work with them to discuss our overall vision and it is within our budget (The Venue, n.d.). And there are a few different bar options, including Open Bar, Cash Bar, and us providing our own bar (The Venue, n.d.), although we will in all likelihood go with their Cash Bar.

There is some street parking on the neighboring streets but after the initial spots are taken people may have issues finding a spot. However, most attendees will be from Orlando and, hence, should know where available parking is that isn’t too far from the venue. N. Orange Avenue in the Ivanhoe Village/College Park district is a mere two blocks West of where The Venue is located on Virginia Drive. Lastly, the staff has the reputation for being extremely friendly and accommodating and the audience for our event will be civil enough as to not pose any type of threat to their facilities.

Venue Specifics (Continued)



Pictures retrieved
from [https://
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Program

Cosmic Roots Collective Album Release Party at The Venue (511 Virginia Drive, Orlando, FL 32803) Saturday, March 31, 2018

Schedule:

- 6:00 PM - Arrival, load-in, and setup for all three acts performing
- 6:20 - 6:40 PM - Cosmic Roots Collective soundcheck
- 6:40 - 7:00 PM - Zap Dragon soundcheck (note: they will be sharing Cosmic Roots Collective's drum kit and bass rig in order to facilitate turnover time between sets)
- 7:00 PM - 7:15 PM - Groveless Wanderer soundcheck (solo acoustic guitar)
- 7:15 PM - 7:30 PM - arrival and setup of visual artist/plasma screen controller
- 7:30 PM - 8:00 PM - Arrange tables and chairs in the Theatre to line up along sides and back so attendees can stand near front of stage if they choose and set up merchandise table by the front entrance
- 8:00 PM - Doors Open, entrance through "Blue's House" in front of The Venue, bar officially opens
- 8:00 PM - 9:00 PM - Attendees continue arriving and make their way to the Theatre
- 9:00 PM - 9:30 PM - Groveless Wanderer performs
- 9:30 PM - 9:45 PM - Zap Dragon sets up
- 9:45 PM - 10:30 PM - Zap Dragon performs
- 10:30 PM - 10:45 PM - Cosmic Roots Collective sets up
- 10:45 PM - 12:00 AM - Cosmic Roots Collective performs
- 12:00 AM - 1:00 AM - Post-concert tear down, bar closes at 12:30 am

**COSMIC ROOTS COLLECTIVE
ALBUM RELEASE PARTY!**

**Saturday, March 31, 2018
at The Venue
511 Virginia Drive, Orlando, FL**

Doors at 8 PM

Featuring:
Groveless Wanderer 9 PM
Zap Dragon 9:45 PM
Cosmic Roots Collective 10:45 PM

\$10 21+ cosmicrootscollective.com

Promotional Plan

The primary objectives of this event are to entertain and energize the attendees, as well as provide them with a setting in which to engage with each other. Given my client's very limited financial resources and our target market's active use of social media, our promotional plan will be mainly based on announcing the event via social media and then sending invitations to select people who follow my client on social media as well as artists similar to them, including the ones performing at the event. According to research, the top two most widely used social media platforms among our target market - older Millennials - are Facebook and Instagram (Lamar, B., & Levin, A. 2017).

Our promotional campaign calendar will start one month before the event, which will be March 1, 2018. We will create a Facebook event and then post daily content, adhering to the "Golden Ratio of Content Marketing 30:60:10" of 30% of being original content, 60% being relevant third-party content, and 10% being about the event itself (Bassett & Dowson, 2015). The hashtag we will use for posts related to the event will be #CRCAlbumrelease. We will also undertake a Facebook Ads campaign to boost the event in the first two weeks of the promotional campaign with a modest \$10 per day budget, totaling \$140 over the two weeks (Boost an event from your Page, n.d.). Given the relatively low capacity of the venue, we will see how many RSVPs we have after the first two weeks to determine if we need to extend the Facebook Ads campaign any further.

In addition, we will take out a quarter page black and white ad in the Orlando Weekly, a local weekly free newspaper that caters very much to our target audience, the week before our event, which will cost \$200 (G. Jarrett, personal communication, January 12, 2018), conduct a short email campaign to our email subscribers and those of the other two artists performing, which will consist of three emails sent on March 2nd, March 16th, and March 30th (the day before the event), design and print 11X17 flyers to put up at various locations in and around Orlando, and, lastly, send a press release to several local media outlets, including the Orlando Weekly, the Orlando Sentinel, and 90.7 WMFE.

Budget

Event Budget for Cosmic Roots Collective Album Release Show

			Estimated	Actual
Total Expenses			\$1,515	\$1,315
Item	Description	Amount Needed	Estimated Cost	Actual Cost
Room and hall fees	Venue of event	1	\$500.00	\$400.00 *
External staff	In-house Lighting Designer & Photographer	2	\$200.00	\$150.00 *
Internal staff	Audio Engineer	1	\$100.00	\$100.00
AV equipment	Sound and lighting boards, audio system (PA, speakers)	4	\$200.00	\$100.00 *
Payment to other performers	Fees paid to opening artists	N/A	\$225	\$225
Beverages	Beer, wine, and non-alcoholic	NA	NA	Included with venue fee*
Food	Snacks	NA	NA	Included with venue fee*
Advertising	Quarter page ad in local free newspaper	1	\$150.00	\$200.00 #
Social media	Facebook ads campaign	1	\$140.00	\$140.00

Sources:

(G. Jarrett, personal communication, January 12, 2018)

* (J. Lewin, personal communication, January 12, 2018)

Evaluation

Evaluation Strategy for Client:

Given my client is only a group of three, as opposed to a department within a corporate entity, we will have a group meeting within a week after our event to assess the results and whether or not they achieved their objectives. Among the questions we will ask ourselves are:

- Was the management team at the venue they chose easy and pleasant to work with and accommodating of theirs and their audience's needs?
- Did the venue provide adequate space and equipment for their event? Was the sound system adequate?
- Did our promotional efforts, including social media and other, pay off in terms of event turnout?
- Did the promotional efforts achieve their measurable and legacy objectives in terms of additions to their email list and additional social media and Spotify followers?
- Did they recoup their expenses from ticket and merchandise sales?

The answers will obviously determine whether they will consider holding any future events at this venue and if they/we need to reassess their social media/promotional strategy for future similar events.

Evaluation Strategy for Team:

I consider "team" in this case to consist of the main participants who helped put on the event, which include the staff at The Venue, the other performers, and the photographer and lighting designer. Again, given it is a relatively small and informal group, we will hold a group meeting some time within a week after the event. Most of the questions we will ask will be "Yes/No" and qualitative and will include:

- How did you find my client to work with?
- Do you feel the venue was suitable for the type of event we held?
- What did you feel went well with the event and what did you feel could have been improved?
- Do you feel attendees enjoyed themselves?
- How likely would you have or be willing to work on a similar type of event in the future at this venue?
- Would you consider holding your own event at this venue? (Question for the other performers)

These answers will help determine the feasibility of my client using the same team for future upcoming events and, again, if the venue in question worked for the overall vision for the event.

Evaluation (Continued)

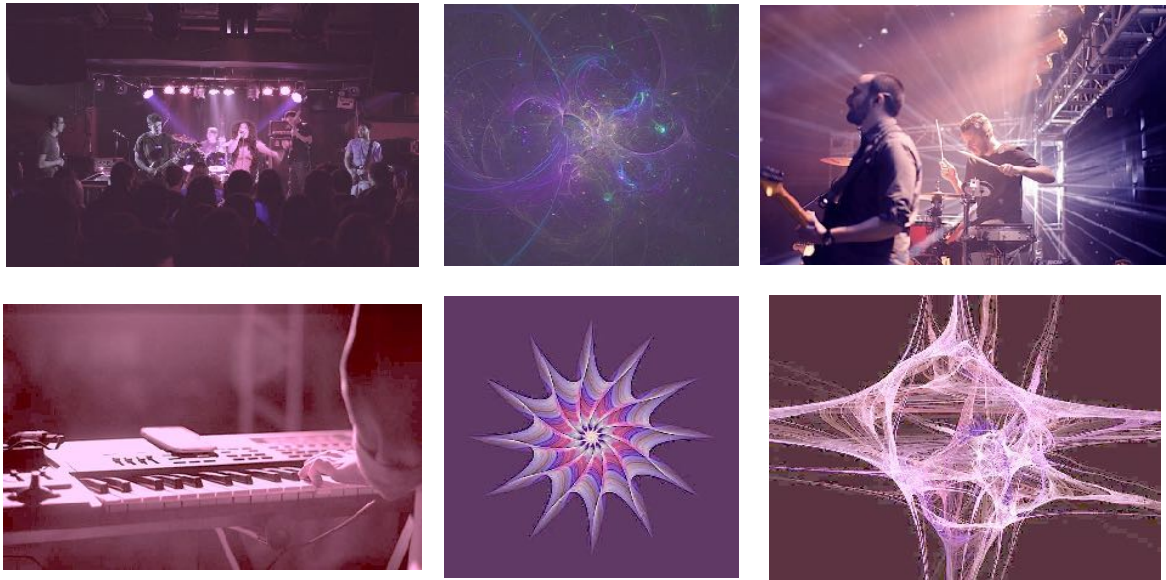
Evaluation Strategy for Attendees:

We will ask that all attendees provide us with their email addresses at the door when they enter the event so we can send them an online survey which will have the following questions:

- On a scale of 1 to 5, did you enjoy this event? (1 not at all to 5 immensely)
- Had you ever been to a show at this venue before? (Yes/No)
- Did you find the sound and lighting suitable for the music performed? (Yes/No, with option to elaborate)
- Do you think the food and beverage was adequate at the venue? (Yes/No, with option to elaborate)
- Did you find it easy to park? (Yes/No, with option to elaborate)
- Would you go to another show at this venue? (Yes/No)
- Would you go to see these artists perform again, either at the same venue or a different one? (Yes/No for each of the three performers)
- Did you buy any merchandise? (Yes/No)
- Will you search for the headlining artist's music on Spotify and other music streaming sites and also follow them on social media if you don't already? (Yes/No)
- Do you have any other comments you'd like to share about the event? (open field for comments)

For the attendees who chose to not give us their email addresses, my client will post the survey on their Facebook and Twitter accounts and ask those who came to the show to complete it. We will also directly message a link to the survey to those who responded to the Facebook event my client created that they would be attending. And we will collect social media data through attendees' posts on Facebook, Instagram, and Twitter and see which hashtags they used as a way of determining their overall feelings about the event, as well as see which attendees posted on social media during the event and if they tagged my client on their posts.

Inspiration Board



Pictures retrieved from <https://pixabay.com>

References

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