

ALBUM RELEASE MARKETING STRATEGY FOR MIKE WILLIAMS

Student Name: Oliver Brierley-Jones

Student Number: 1903196

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Module Lecturer: Tim Ferrone

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1. Introduction

This report contains a comprehensive marketing plan for the debut album and solo headline tour for Mike Williams. The report begins by explaining the principles of marketing and analyses the alternative models that can be used within the entertainment industry. Furthermore, the report then explains how marketing teams can use the analytics data provided from online platforms to create their marketing strategy. The campaign plan and timeline shows how the marketing principles can be used to break a semi-established recording artist into the mainstream media.

2. Fundamental Marketing Principles and Strategies

2.1. The Marketing Mix & Permissions vs Interruption Marketing

Having a solid marketing framework to build from is essential for any marketing campaign. It's crucial to set a solid foundation before one starts to market their product or service as doing so increases the chances of success and reduces the waste of time, resources and budget (Singh, 2018). There are a few different marketing frameworks that one can apply to market their product, this report and campaign will implement the use of the 7Ps Marketing Mix.

The 7P Marketing Mix was created by Booms and Bitner (1981) and is an extension of the original 4P Marketing Mix created by McCarthy (1960). The 7Ps are as follows;

- Product is the item or service you are providing. It must be fit for purpose, attempt to solve a problem, have a unique selling point and appeal to the target market.
- Price includes the cost, profit level, competitor pricing, discounts and price flexibility. Price plays a large role in how people perceive the product.
- Place: The product must be available where the target audience can easily find it.

- Promotion is the process of creating awareness for the product or brand. It enables the possibility to relay brand values and create customer loyalty.
- People: The people employed at the company are vital to the success of the product as they may be brand ambassadors.
- Process is the experience that customers go through when purchasing the product. This involves customer service, delivery time, website user experience and after-sales service.
- Physical Evidence should reinforce the values with the product itself. This includes packaging, receipts and information, marketing mail and the purchasing environment.

Whilst the 7P Marketing Mix is a very effective model for focussing on the consumer, it can sometimes be seen as a difficult model to use for entertainment marketing as it incorporates a lot of traditional marketing fundamentals. The main differences between traditional marketing and entertainment/content marketing is that content marketing takes a permissive approach. This involves making content that people enjoy to view/listen to, making it being perceived as valuable which gets people devoted to it. From there, it is possible to drive people to make a purchase (Hsu, 2020). When planning an entertainment marketing campaign, it may be advantageous to review the 4C marketing model which was created by Lieberman and Esgate (2002). The 4Cs are Content, Conduit, Consumption and Convergence.

As mentioned in the paragraph above, content marketing takes a permissive approach. Permission based marketing is where you have the permission or privilege to distribute anticipated, personalised and relevant advertisements to customers. This is the complete opposite to Interruption Marketing, which purposely interrupts a viewer's attention to get anyone and everyone to notice your product (Hawkins, 2014). One benefit of interruption marketing, however, is it gives you quick results when you want to increase your sales quantity. However, interruption marketing has the tendency to

cause annoyance and doesn't allow you to reach a specific target audience efficiently, which would be a serious problem for music campaigns as music marketing is all about the specific target audience.

Ultimately, all marketing fundamentals focus on one goal; to drive profitable customer action. This is done by placing the product in the marketplace, making people aware of the brand and driving them to purchase.

2.2 The Use of Analytics Platforms and Data in Music Marketing

Even though music may not always be a physical object in today's industry, it's important to remember it is still a product. Just like any product, it is essential to know how and why consumers are buying it as well as their demographics and psychographics so you can use the information to your advantage to form a successful marketing strategy (Holton, 2019). For example, if the data shows that 80% of your listener base are young females in America who listen to your music mainly via streaming platforms, you are then able to tailor your branding and marketing to personally appeal to them, resulting in a far more successful return on investment. Most streaming platforms now have their own separate analytics platform where artists and labels can gain insight to their listener base, such as Spotify For Artists and Apple Music For Artists (Apple Music For Artists 2020; Spotify For Artists 2020).

A second use of data within music marketing can come from analysing chart data (Holton, 2019). In the initial stages of drafting what the music should sound like (the product), the marketing team may wish to analyse which styles and sounds of music are performing well in the charts and then discuss with the A&R team and artist to create music in a similar style. Doing this may increase the success of the marketing campaign as the product is relevant within the current industry setting. However, this may not always be a good strategy as one of the main fundamentals of marketing is to be the

first to do something different. This is especially true in music as it can help to make an artist stand out from the crowd, so an artist may find more success in actually doing something different from the sound of the charts (Dahud, 2016).

3. Marketing Strategy

3.1 Artist Introduction and SWOT Analysis

Young DJ & Producer, Mike Williams, is set release his highly sought after debut album Finding The Moment in March 2021. After having released 28 singles since 2015, totalling over 400 million streams on Spotify alone, his team have now made the executive decision that it is time for Mike to release his debut album and headline European and UK tour. Mike is very active across social media and has a combined following across all platforms of over 700,000 followers.

A SWOT analysis is a traditional marketing tool that focuses on identifying strengths, weaknesses, opportunities and threats. Roberts (2013) states that a SWOT analysis is the best way to get an understanding of an artist's current position in a market and what the next steps should be. It also helps determine the marketing plan and timeline for the next few months.

Strengths

- Good aesthetic value/highly marketable
- Successful past releases
- Fans have asked for an album
- Catalog receives good editorial playlist support
- Established european fanbase

Weaknesses

- Music genre is quite niche
- Artist is still “underground” and not mainstream

Opportunities

- High in-demand for bookings
- One of “hottest” upcoming EDM acts
- European charts are heavily dominated by dance music

Threats

- Competition
- Fans want “cool” but charts want “commercial”
- Balancing heavy touring schedule with making the album

The SWOT analysis presents more positives than negatives for releasing and promoting a dance music album in the current market place, which is especially helped by Mike Williams’ branding and overall appeal to the target audience. However, Mike is still a relatively unestablished artist outside of house music and it will still be a challenge to break him into the mainstream.

3.2 Market Analysis

Market analysis is the process of collecting data to decide whether the product will be needed or wanted by the customer. It’s important to conduct market analysis to gain insights on changes in the economy, competitors, market trends, demographics and traits of the customer (Businesswire, 2018).

Global Recorded Music Industry Revenues 2001-2018 (US\$ Billions)

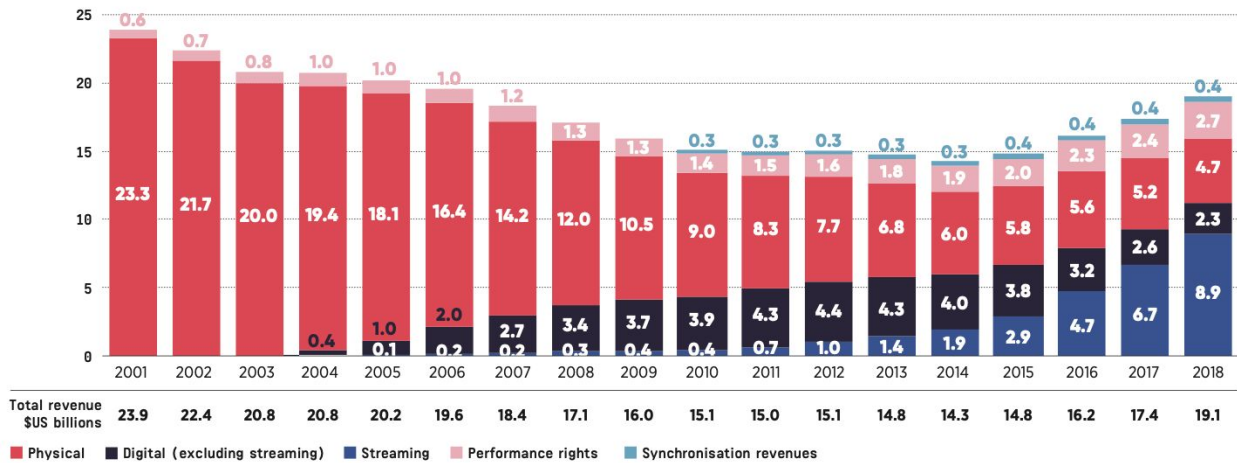


Figure 1: Global Recorded Music Industry Revenues 2001-2018 (IFPI, 2019)

At the time of writing this report, figures had not yet been released for 2019. The market research for global revenues within recorded music for 2018 shows a global revenue growth of +9.7% which marks growth for the 4th consecutive year. Streaming revenue increased by 36% to make up 46% of the global total revenue. Paid streaming increased by 32% with physical sales down by -10.2% and digital downloads down by -21.2% (IFPI, 2019).

Dance music fell in 2018 in the USA and UK, however, it saw growth in Germany by 0.7% and is still the third most popular genre around the world with a 32% share of the market (IMS, 2019).

It is also worth reviewing the IFPI Music Listening Report as this can give valuable insight on how music is being consumed in different territories, enabling one to tailor their marketing strategy to each country. As found by IFPI (2019), the average time spent listening to radio per person each week was highest in European countries. The

Netherlands rated highest at 10.5hrs, Poland at 9hrs and Germany at 8.3hrs. The average worldwide was 5.4hrs.

The results of the market research show a change in how people are consuming music which should positively affect the album campaign as Mike's catalog is already digital and he has a large presence on streaming platforms. However, Mike's competition will also benefit from the change in the market so unfortunately this will not make much difference to the campaign. However, as radio listening times are much higher in central Europe, we will focus heavily on radio plugging especially in Germany. The idea is to get the track to chart on the Germany Airplay Charts, which should then influence the surrounding countries. In a primary research interview with Allan Eshuijs, who's song "Crazy" by Lost Frequencies reach number 1 on the German Airplay Charts in 2018, stated that "Once you have Germany, you get the smaller countries such as Belgium, Switzerland, Austria and the Netherlands" (Cloud9 Music 2018; Eshuijs 2020).

3.3 Target Market and Audience Profile

The artist's team members would usually be able to view statistics and analytics of the artist's audience profile from social media and distribution insights, Soundchart and Chartmetric. However, as this data is exclusive to Mike Williams' team, for this report some of the data was sourced from the Nielsen EDM listener demographic report which will have similar results (Nielsen, 2014).

Demographics	Psychographics
Age: 12-17 15%, 18-24 75%, 25-34 10% Gender: 55% Men 45% Women Location: Netherlands, Belgium, Germany, USA, Mexico Ethnic Background: Top 2 63% White 29% Hispanic Household Income: \$0-\$24,000 15%, \$25,000-\$49,000 27%, \$50,000-\$74,000 (however, individual income is expected to be much lower due to age). Education Level: Most are high-school graduates and have attended some college Marital Status: 67% Single, 33% in a relationship Occupation: Most are students, most of employed work in retail, graphic design and human resources	Personality: Outgoing, Talkative Attitude: Like to express emotions Values: Friends, PLUR (Peace, love, unity, respect) Interests: Clubs/festivals, discovering new music, gym/working out, producing music, Shuffling Other: Discover new music via DJ live shows and radio mixes,

Figure 2: Mike Williams' audience profile

The data shows that the majority of Mike Williams' target audience are New Millennials and the older ages of Generation Z. A major characteristic of this audience is they value experience over possession, one reason for this is because they want to share their experiences across social media (Bacon, 2015). This should benefit the campaign as it gives the team the opportunity to incorporate an experience into marketing the album, which should then lead them to make purchases or stream the product. If the audience shares the experience across social media, this should then increase the organic reach of the album which will result in more people getting involved. However, the team will need to be conscious of the fact that the experience alone is not guaranteed to convert into sales. Therefore, discounts and bundles will be offered in order to incentivise the audience to spend more on possession.

It can also be beneficial to understand who is not your target audience, as this ensures you will only be marketing the product to the correct audience. The obvious audience that the team needs to avoid are older generations and fans of different genres. However, more specifically, it is vital that the campaign avoids similar demographics who like underground/cool music and artists, as marketing to an audience that likes mainstream and commercial dance/pop music will be more welcoming of Mike Williams and interact more with his music and social media. From a sales perspective, this is also the audience that will be most monetizable.

3.4 Competition

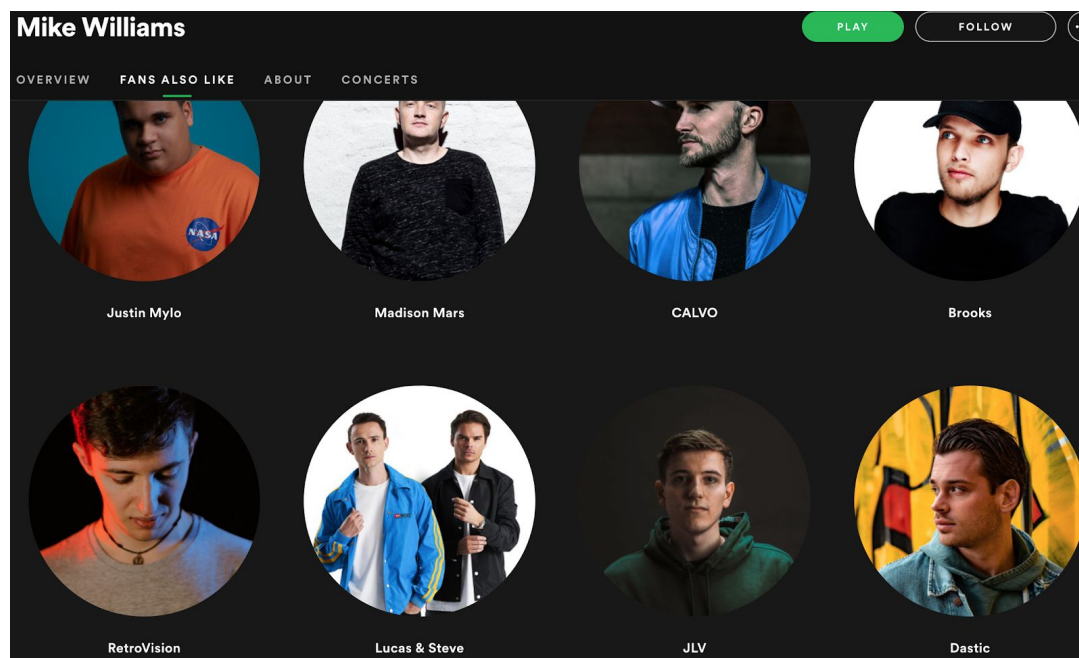


Figure 3: Mike Williams associated competition (Spotify, 2020)

Figure 3 shows the artists who are most commonly associated with Mike Williams on Spotify and are often on the same live show lineup as Mike, these will be seen as the competition. In addition to this, research should also be conducted to find any other artists that sound similar, look similar or convey a similar ethos. From here it is possible to run a competitor analysis and make sure that Mike Williams' branding and marketing is different and stands out from them. However, figure 3 only shows Mike's direct

competition from artists who are at a similar level to him. If the team is going to attempt to break Mike Williams into the mainstream, there will also need to be an analysis of the mainstream dance artists.

3.5 Artist Positioning

Mike Williams' position and narrative is of a fun and young guy, who's life-long dream of becoming a DJ and Producer came true. There is an element of relatively "clean" cheek/humour to his personality, giving the impression of being the "bad" kid in school, but everyone knows he's really a good guy. The most important aspect of his positioning is that this is an authentic reflection of Mike's personality. Mike's brand is already perceived as being "cool" by most, so this album will attempt to bring Mike into a more mainstream light. It's good to start cool and move mainstream as often people don't want to associate with something that is mainstream and it is much harder to move the other way around. When planning how to position an artist, the 8 S's should be considered; Singing, Songs, Style, Star Quality, Story, Statistics, Squad and Spend (Ferrone, 2020).

4. Marketing Plan and Timeline

The main goal of the campaign is to do something unique in order to market the album and position Mike Williams in front of a much larger audience than he has already. By doing so, the end goal is to gain global attention to Mike and break him into the mainstream media.

The campaign will be split into 4 different phases, the general schedule of each phase can be seen in figure 4.

Phase 1 (5-6 months Pre-release)	Phase 2 (3-4 months pre-release)	Phase 3 (1-2 months pre-release)	Phase 4 (0-2 months post release)
- Audio asset delivery from artist (previous meeting with A&R 6 months prior to discuss stylistic direction of album, agreed on 8 track album consisting of 5 commercial dance tracks [3 will be singles] and 3 club tracks). - Artwork creation - Press shots taken - Social media content strategy - Planning of Finding The Moments map - Liaison with promotor, Tour dates & locations finalised - DSP pitch singles	- 1st single release - Physical & Digital distribution - DSP pitch album - Print media	- 2nd & 3rd single release - Online media & social influencers - Radio & Media interviews - Announce album & Finding The Moment map campaign	- Release Day & Party - 2 Weeks: Tour announced - 1 Month: Tour starts, remixes released - 2 Months: Behind the scenes YouTube series of album creation

Figure 4: Campaign timeline schedule

Phase 1:

Social Media

Creating anticipation is often an important part of marketing as it builds excitement around the release of a product, an example of this would be how technology companies tease their new products before formally announcing them at an event (Stratabeat, 2018). Therefore, the main objective of the social media content is to build hype and tease around the release, but also to reach fans on a personal level. The team will make sure that trackable links are used when posting on social media so that it is possible to gain insights of those who click the link.

JC Social Media (2013) stated there are 3 main types of social media posts, categorised as 'Interaction', 'Value Adding' and 'Self-promotion'. For Mike's content strategy, the categories will be used in the following way:

- **Interaction:** Personal content to connect with fans (*On tour, in the studio, at home/daily life, live streams and Q&As, selfies*)
- **Value Adding:** Higher quality content, more interesting & eye catching (*Professional photos, "documentary" style videos*)
- **Self-promotion:** Announcements related to music and tour (*Album announcement, tour flyers, media/interviews, "thanks" posts to earned media outlets*)



Figure 5: Cook's Social Media Content Matrix (JC Social Media, 2013).

As social media posts have a global reach, uploads will be scheduled for the best times in each time-zone in order to have a successful interaction rate. The research of Arens (2020) shows the best times to upload to each platform are as follows:

- Facebook: Weekdays 5pm CST (no posts on weekends)
- Instagram: Weekdays 9am CST (no posts on weekends)

- Twitter: Weekdays 9am & 8pm CST
- YouTube: Sunday 6pm CST

Throughout the campaign certain social media posts will act as impact points. The idea of an impact point is to bring attention back to the campaign, once it starts to drop off. This then enables the album campaign to be pushed through in stages, essentially increasing its lifespan.

Impact Points:

1. Announcement & release of 1st single & video
2. Announcement & release of 2nd single & video
3. Announcement & release of 3rd single & video
4. Album announcement & hashtag/gifs
5. Finding The Moment map announcement & competition
6. Album release party
7. Album release
8. Tour dates announced (bio changes)
9. Remixes & merch released
10. Tour footage
11. BTS documentary of album creation

Phase 2:

Distribution and DSP Promotion

Absolute Label Services will be overseeing the physical distribution for the album. An initial 2,500 physical deluxe albums will be made and will be sold exclusively on the Mike Williams webstore and at shows. If the singles and album reach high chart positions, further physical albums will be made and serviced to record shops in the country where the album has charted.

The Orchard will distribute the album to all global digital stores. The Mike Williams label team has in-house relationships with curators at all DSPs, especially Austin Kramer at Spotify. When pitching the album to the editorial teams, the pitch will include the

Release Date, URI, UPC and a private streaming link to the song to make it easier and hassle free for the curator to listen. The pitch will also mention career highlights from Mike Williams, any past support that Spotify has given him and a description of the sound of the new album. Alongside the initial pitch, the team will also offer Spotify exclusive content such as an acoustic album as well as invitations to the album release party and other future events. The idea behind this is to make the curator feel like they are valued and are a part of Mike's journey, hopefully resulting in more support from them in the future.

The songs will also be submitted via the Spotify For Artists portal well in advance of the release date to allow time for them to be ingested into the Mike Williams Release Radar and Discover Weekly algorithmic playlists. Originally, the team were going to pitch to independent playlist curators but decided against it due to already having good relationships with the editorial teams and Mike's already successful position on streaming platforms

Phase 3:

Social Influencers

Influencers and tastemakers are early adopters of certain trends and have a substantial following of people. They play a large role in today's music industry and without them songs may have a limited reach (Grin, 2019). Influencers with at least 50,000 followers on Instagram or TikTok, who have a similar audience profile will be targeted. The larger influencers will be offered exclusivity of the tracks first and the Fear Of Missing Out tactic will be used to incentivise them to want to support Mike.

Radio

A radio plugger will be hired who has great relationships with large national and international radio stations. The plugger is also running a campaign for a bigger artist on

the label at the same time and so will try to leverage the bigger the artist with Mike Williams. As mentioned previously, the majority of the radio promotion will be allocated to German radio stations as the German Airplay Charts can have cross-border influence. The main targeted stations include Radio 538, Slam FM, Q Music, Capital FM, BBC Radio 1, Sunshine Live, DASDING, and SWR3 Radio.

Print Media

Only a small amount of time and money will be allocated to print media as most of the target audience do not read magazines and instead use social media (Twenge, cited in Sliwa, 2018). As a large proportion of Mike's fanbase are Dutch, only Netherlands based print media companies will be targeted as international placements are unlikely, other than music specific companies. The targeted magazines will have a teen/young significant influence such as CosmoGirl and GirlZ. The music specific magazines will be DJ Mag, Billboard, MixMag and Future Music.

TV

The level of TV appearances will be reflective of how successful the songs perform in the charts. Initially, only Netherlands TV show appearances can be expected as this is where Mike is popular. Mike will be pitched to RTL Late Night, De Wereld Draait Door and Jensen!

Album Announcement and Finding The Moment Experience

Mike will announce the album 1 month prior to release day via Instagram Live. The Finding The Moment competition will be revealed 2 weeks before in order to build even more hype. For the FTM competition, a license will be bought for Google Streetview Maps which will be integrated onto Mike's website, Mike will be placed in an unknown location on the map, which will be outside the album party venue. Fans must locate Mike on the map and submit his coordinates on his website. 300 correct entrants will win tickets to Mike's album release party.

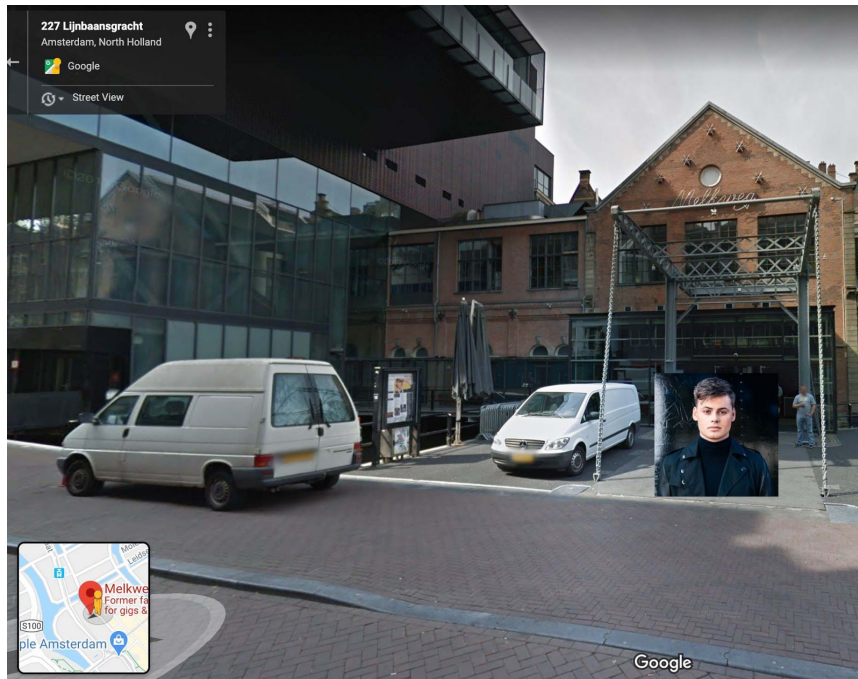


Figure 6: FTM Street Maps Concept

Phase 4:

The Album will be released worldwide and the release party will take place. After two weeks, the second wave of influencer pitching will begin and results from the single campaigns will be evident. From here it is possible to plan where and how to promote the album next. Tour dates will be announced and ticket links will be added to Mike's social media, making it easier for people to navigate to the ticket site which should result in more sales conversions. Mike will do a joint show with another headline act in cities where he is not as popular. Not only will this create a better experience for attendees, it also allows Mike to gain new fans from the other act. Phase 1 of the tour will see 2 dates in Amsterdam and 1 date in Hamburg, Berlin, Frankfurt, Zurich, Vienna, Milan, Madrid, Paris, London, Newcastle and Glasgow.

After 1 month, the remix package will be released consisting of 3 remixes per single, catering to each popular genre of EDM to help boost radio and club play. Most of the

remixes will be from large artists in an attempt to get as much attention as possible. The tour will begin, afterwards the team will assess the success of the album/tour and decide if further promotion in other territories is necessary. A behind the scenes documentary will be released, documenting the album creation process in an attempt to bring one last impact point back to the album. Short clips will be posted to socials but the full versions will only be on YouTube to try and drive traffic to Mike's account.

Key Personnel

The team involved with any marketing campaign are crucial to its success. The moral of the team is to have good communication and to under-promise and over-deliver. The full team roles are listed below.

In-house Team	Third-party Team
- Campaign Manager - Artist manager - Promotions & Distribution manager - Digital marketing and brand consultant - Designer	- Promoter - Radio & media plugger - PR - Tour manager

5. Budget

The total marketing budget for the album and tour is £200,000. A large budget for radio and online promotion is needed as these are the places where most people will discover the tracks and should then convert into streams, which will be the largest source of revenue. Whilst spending almost 25% of the budget on licensing Google Maps may seem foolish, it is necessary as marketing an album this way has never been done before, so it should gain the attention of multiple press outlets around the world. The revenue from Sync Licensing cannot be put into units/price per unit as licenses are calculated on an individual basis (Google Maps Platform, 2020).

Mike Williams - Finding The Moment: Marketing Budget					
	Item	Units	Price/Cost Per Unit	Projected (£)	Actual (£)
Revenue					
Music	Digital Downloads (Singles)	5,000.00	£0.69	£3,450.00	
	Digital Downloads (Album)	10,000.00	6.99	£69,900.00	
	Streaming	75,000,000.00	£0.0037	£277,500.00	
	Physical Sales	2,500.00	£9.99	£24,975.00	
	Sync Licensing			£8,500.00	
Tour	Shows	13.00	£8,880.00	£115,440.00	
Merch	Hoodies	345.00	£25.00	£8,625.00	
	T-Shirts	510.00	£18.00	£9,180.00	
	Snapback Caps	306.00	£20.00	£6,120.00	
	Flags	179.00	£15.00	£2,685.00	
	Posters	180.00	£12.00	£2,160.00	
Total				£528,535.00	Not Available Yet
Expenses					
Music	Artwork			£2,000.00	
	CD Manufacturing			£2,500.00	
	Music Videos			£6,000.00	
	Radio Plugging			£25,000.00	
	Club Promotion			£2,000.00	
	Press Photos & Locations			£5,000.00	
	Remixes			£10,000.00	
	BTS/Documentary Videos			£8,000.00	
	Print Marketing			£3,000.00	
	Online Marketing			£30,000.00	
	TV Promotion			£20,000.00	
	Release Party			£5,000.00	
	Google Maps Licensing			£41,000.00	
	Website Building			£3,500.00	
Merch	Manufacturing, Printing, Delivery			£15,000.00	
Tour	Tour Support			£10,000.00	
	Travel, Accomodation			£10,000.00	
	Tour Manager			£2,000.00	
Total				£200,000.00	
Profit					
				£328,535.00	Not Available Yet

Figure 7: Marketing Budget

6. Marketing Assets

Accompanying this report are some of the essential assets needed for a marketing campaign (Appendix A, B, C, D, E and F). Appendix F shows a template for a mid-campaign marketing report obtained from the RCA Records marketing department. This template is filled out once the initial results have come back from the campaign and

sent out as a press release when pitching for further promotion. The PR of a campaign can only be as good as the narrative of the artist, therefore all of the assets were directed to be unique and interesting as these are what are seen first, before anybody listens to the music (Ferrone, 2020).

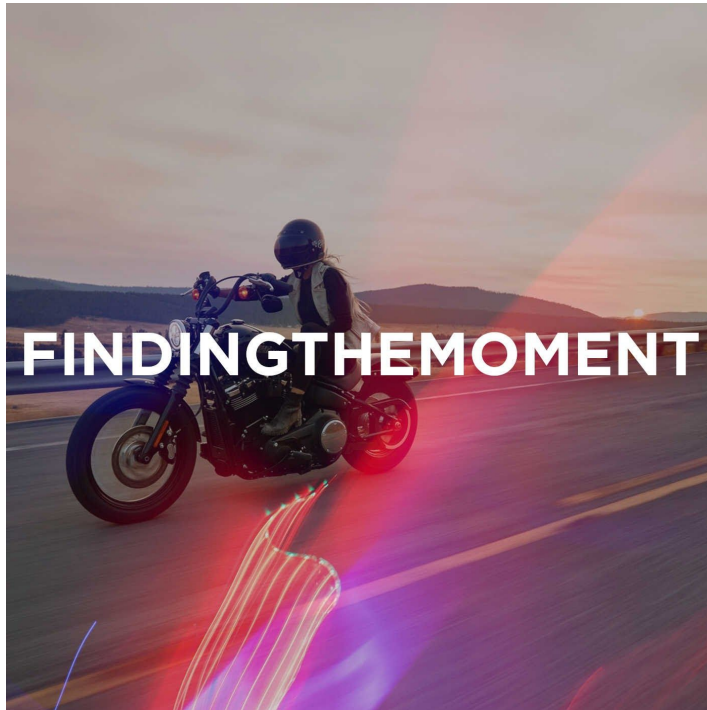
7. Appendices



Appendix A: Press Photo Style 1 (Mike Williams, 2020)



Appendix B: Press Photo Style B (Mike Williams, 2020)



Appendix C: Finding The Moment concept album artwork



Appendix D: Logo (Mike Williams, 2020)



MIKE WILLIAMS

When Mike Williams was only 4 years old, playing the piano for the first time, his family already knew it would be the start of a big career in music. He bought his first DJ gear from his savings when he was twelve and from that moment on you could always find Mike behind the decks. The foundation was built for his unique style, his recognisable melodic sounds and it still forms the base of his music today.

His breakthrough came in 2017 as his hit 'Feel Good', a collab with non-other than Felix Jaehn, went sky high on radio, in playlists and streams. While writing this bio, it has 122 million streams on Spotify. Mike released club banger 'Lullaby' with R3hab (100 million streams) not long after his first success. 'The Beat' (20 million) and 'Wait Another Day' with Mesto (12 million) followed and turned into huge hits as well.

Piece by piece Mike is conquering the world with his incredible melodies, club bangers and catchy radio hits. For every new song that Mike begins, the piano is the solid start and base. Because of that recognisable style and sound he creates, he got to play at the most famous festivals like; ULTRA, Tomorrowland, Parookaville, World Club Dome and Mysteryland (a.o).

When he's back home from touring through the US, Canada, Asia and Europe (a.o), you can find the down to earth Dutchie in his studio in Hilversum. But even on tour, he always finds a way to dive into the studio, it being a day off or during a writing session in Ibiza, Stockholm or London for example.

Because he's such a dedicated and ambitious artist/ producer, the biggest names in the industry such as Tiësto, Hardwell and R3hab (to name a few), love to work with him and a lot of masterpieces have already been created.

To keep his die-hard fans and followers up to date on his busy life, Mike releases a video on YouTube every month called 'On Tour With Mike Williams'. The show gives fans an insight on what his life as an artist is like, along with recapping the best shows of that month, several seminars he hosts every now and then, new music previews in the studio and a glimpse of his private life.

For more insight in his taste in music, you can check out his weekly radio show: 'Mike Williams On Track', uploaded on Spotify, Apple Music, Soundcloud and YouTube.

His hard work, huge talent, down to earth attitude, dedicated ambition and drive, make Mike Williams the biggest player among artists at this very moment, as well as the biggest promise of the future.

Mike Williams **Website:** www.mikewilliams.nl
Mike Williams **Instagram:** www.instagram.com/mikewilliams
Mike Williams **Twitter:** www.twitter.com/mikewilliamsdj
Mike Williams **Facebook:** www.facebook.com/mikewilliamsdj
Mike Williams **SoundCloud:** www.soundcloud.com/mikewilliamsdj

Management: marloes@sortedmanagement.com
PR: char@iconicstudios.amsterdam
Bookings: joost@ana-agency.nl

**ARTIST
> TITLE <
OUT NOW**

ARTWORK IN THE ABOVE GAP

Can put smart URLS here:

Spotify

Apple

YouTube

Etc anywhere else you can buy

TOPLINE IMPRESSIVE BITS IN BULLET POINTS HERE

- RADIO ONE A LIST
- YOUTUBE OUTDOOR BILLBOARD
- COVER STORY WITH IMPRESSIVE PUBLICATION IE CLASH MUSIC
- 1M YOUTUBE VIEWS!!!
-

TEAM

A&R:

Marketing Manager:

Marketing Assistant:

Digital Marketing:

Press:

Radio:

International:

UPDATE

Here you can give a more detailed well written view of the campaign. This many streams blah blah, compare it to the last track talk about what's to come and digital initiatives, interesting content etc

Blah blah blah

Blah blah

Can also say here about if anyone needs any assets artwork and press release attached

FORTHCOMING

Assets

Remix

Live session video

TIMELINE
16/04 Track 2 17/05 Track 3 20/05 Artist doing live stream and Q&A 18/ 06 Album Live Dates:
STREAMING NUMBERS + KEY PLAYLISTS
XX streams spotify XX streams Apple music New Music Friday (#1) Who We Be (#5)
RADIO
Radio 1 – this many plays by Annie Mac, Nick Grimshaw, Clara Amfo Listen back here at 30.01: Capital: Regional Radio: Regional radio: 12 plays including BBC Radio Stoke + Coast 1079
TV
<u>Video adds</u> MTV Box Fresh Discussion for Sunday Brunch performance
SELECT PRESS UPDATE
Notion www.com INSERT NICE SCREENSHOT FROM THE WEBSITE OR COVER
SOCIAL STATS
Insta FB Twitter Etc hyper link to the pages too

8. References

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