

KAJA 's Marketing Report

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1. Introduction

The artist that is going to be analysed for this marketing report is KAJA, an originally Polish but London-based singer-songwriter who is currently following a master's degree in Commercial Songwriting and Production at Tileyard Education in London. To understand where her music comes from, questions have been asked regarding her inspirations and who she would see herself supporting on tour. Her main musical inspirations over the years have been Stevie Wonder, Bernhoft and Alan Stone and considers herself to be a good fit for Zac Abel, Tom Misch and Cleo Sol's audience as a support act during their concerts. KAJA's original music does not fit into one specific genre, but rather has influences from different genres such as soul, R&B, pop-soul and neo-soul all mixed together, sometimes adding a little bit of a jazz touch.

KAJA is currently working on her first EP (extended play record), which she hopes to release later on in the year on all digital streaming platforms. She wants to show her artistic range in this project, sharing her personal stories through music in a very direct way, being honest and to the point without sugar-coating anything.

The purpose of this marketing report is to identify the artist's objectives, find out which resources and opportunities there are, and lay out a strategic plan on how to promote KAJA's EP nationally and internationally, as well as planning a small UK and international tour in order to get the artist more out there and to create and grow a loyal fanbase.

2. Marketing Strategy and Timeline

2.1. Research and analysis

Before jumping into the process of releasing the EP, promoting it and adding a UK tour, some research needs to be done in order to get to know the target market, the artist's weaker and stronger points and how to use and improve those.

First of all, a SWOT analysis was done in order to identify KAJA's internal strengths and weaknesses and her external opportunities and threats. A SWOT analysis can be used "as a precursor to strategy formulation, managerial decision making and action. As a framework, SWOT analysis is highly commended for its simplicity and value in focusing attention on key issues which affect business development and growth. It therefore has the potential to become a significant tool in identifying the factors which are most likely to influence a firm's strategy and success" (Pickton and Wright, 1998, p. 102).

One of KAJA's strengths is that she has already written all of the songs for her EP, so she already has the potential material to work with, which means the process of branding and promotion can start even if the songs are not fully finished yet. Another strength is her knowledge on commercial songwriting and production that she has gained during her master's and previous bachelor's degree and the contacts (producers, business students, other singers and songwriters, and professionals) she has made this year within the music industry at Tileyard Studios.

One of her weaknesses is that she does not have a big following yet and none of her music has been released yet, so people cannot find her music on platforms such as YouTube and Spotify.

One of the opportunities is the environment she finds herself in right now, she is studying at Tileyard Education, and there are many networking opportunities on site to show people her music, collaborate with other people on new music and talk about possible gigs in and around London. Another opportunity is the possibility to use social media channels to her advantage and websites such as SoundCloud and YouTube to release her own music without having to be signed to a major record label (she has full creative control over her work).

A threat could be those same social media channels, there are so many people and artists trying to promote their work and music online, that these channels become oversaturated with promotional posts (and there is a limit to people's attention span, it is key to stand out and show them something that will make them remember you, which is not necessarily an easy task). (Pickton and Wright, 1998)

It is important to set some goals for this journey to have a better understanding of what needs to be done. This marketing plan is designed to offer guidance for the first twelve months. The short-term goals will be to release the finished single from the EP and share it on all possible platforms, gig around London (charity gigs are always a good platform), get the single to be featured on Spotify playlists and simply show her face at other concerts and events that she wants to be associated with. Some long-term goals are to release the complete and finished EP, have a loyal fan base, going on tour and releasing a first music video for one of the songs.

Before analysing any releases or promotion, the marketing mix framework will be applied to KAJA's project. The marketing mix or 4 P's is a marketing tool that helps to make decisions regarding the product, price, place and promotion that will help reach the established goals and objectives. So, the product would be the EP "To You" in this case, a collection of five songs, telling different personal stories to people that have made an impact on the artist's life. The price would be the potential money the artist will earn once it gets onto sites such as Spotify and iTunes, also adding the potential money she would earn during a future tour. Next, we have place, which will be predominantly online. Since there is a limited budget and it is an emerging artist, the plan is to publish everything on the Internet and release her music on Spotify, iTunes, SoundCloud, YouTube and more. There is no budget yet to start producing CD's and vinyls. Finally, there is promotion which will also be mostly done online. Social media and a website will be used to promote KAJA as an artist, her music and her gigs and concerts in and around London. Other than that bloggers, influencers and YouTubers can be approached to possibly collaborate on something related to her music. (Kotler and Armstrong, 2015)

The target market for this EP is not very specific age-wise (but slightly more directed at young adult women that are around her age, who are in that same phase of their lives and can easily relate to what she is singing about at this very moment in time), but it is targeted at anyone who likes R&B, soul and jazz music (in any variation) and who enjoy listening to music with a down-to-earth and relatable message. People who are more open to discovering new music and who spend time looking at YouTube series such as the Colors

show and Tiny Desk and/or like attending smaller gigs to discover artists are another type of target market (more likely to discover and be interested in KAJA's music while it is still not mainstream).

2.2. First EP release and campaign

Now that we have a rough idea of the target market, goals, marketing mix and the artist herself, it is time to start creating a timeline and agenda for the next twelve months.

Although KAJA has already written the songs for her EP, there is still a lot to be done for it to be a finished product. The production on the tracks and some of the lyrics need to be altered and improved in some places, all depending on further meetings with the management team and feedback from KAJA's teachers at Tileyard Education. The complete EP will have a total of five songs and two of them will be released as singles beforehand.

The focus during the first three months will be on finishing and perfecting the songs for the final EP, booking studio sessions at Tileyard Education with the producers from each song to brainstorm on how to improve the track and meeting with industry professionals and teachers on campus to receive feedback. This process is very personal and all decisions on it will be mostly up to the artist and producers involved in the project. Once all of the songs are mastered and completely finished they should immediately be registered with PRS and PPL, the music licensing organisations that will take care of any future UK royalty distributions protecting the songwriter's works and the actual sound recordings, making sure that everyone gets the royalties that they are entitled to. This is necessary in order to receive payment every time that the artist's song is played on Spotify or on the radio, used in films or TV series or played at shows, just to name a few examples. (PRS for Music, 2019)

During that same time and even a few months after that, decisions have to be made regarding KAJA's brand and image. This will include decisions such as which social media platforms she will be using, the type of content she will be posting and sharing and the overall (consistent) image that she wants to show as an artist. KAJA will be using and updating the following sites: Instagram, Facebook, Soundcloud, and eventually a website and a Spotify artist page once she releases the first single. All of these accounts will share the same handles, @musicbykaja, and the username "KAJA". This will be done so that people are able to find her quickly online, without having to do more research or landing on a different page which is not related to the artist. If the name is not consistent across all channels and potential followers or people who are interested in the artist have to put in extra effort to find her, they will tend to give up halfway, get distracted or lose interest, so it is all about keeping the person's attention for as long as possible.

KAJA was instructed to create a moodboard to give an example of the feel and look she wanted this project to have. Moodboards are a very helpful tool in the beginning stages of a project, where ideas can be played around with, using pictures and phrases from the internet (or your own) for inspiration to come up with a more concrete idea on what you are trying to create yourself. (Halley, 2019) As can be seen in Appendix 1, the artist chose dark blues and pinks as the main colours, using the contrast between lights and shadows. It has a dark loaded feeling to it, a bit of a dramatic mood, but at the same time it has a lighter and more

casual feeling because of the simple street and outdoor background inspiration. The style is very casual and natural (timeless in a way as well), city girl in street wear, nothing too fancy, it is more of a comfortable but still fashionable vibe. The colour scheme in the moodboard will come back in the website design, social media posts, artist pictures and future music videos. As can be appreciated in Appendix 2, the warm pinkish colour was brought back into one of the promotional pictures, and the city feel can be found in the background of almost every picture. The style was kept very casual and minimalistic, bringing the attention back to the artist's slightly mysterious facial expressions to keep the viewer guessing about what the artist is really about.

Taking these details into account, and knowing that the national and international (since there is only a very small budget, the international promotion will only consist of sharing and posting content online, on social media and online streaming platforms) promotion will be mostly done online, the promotion plan will roughly look like this:

- KAJA will be posting content on her Instagram and Facebook twice a week (as a minimum) to engage with her followers and to keep their attention, in hopes that they will comment on, like and share her page with their own friends and contacts. The content that she posts has to be related to her brand, her music, her musical influences and any updates regarding her EP and tours. Any picture that she posts of herself should have the same feel and mood as the ones previously discussed, with dark warm and cool tones, casual and "city girl" looks, at least for the first EP (this could change if she decided to change up her image for the next EP or album, but it has to be kept consistent for the first one).
- During the first four months of this journey, all the posts and content will be about the brand and image of KAJA. These can include pictures like the ones in appendix 2, a video from the artist in the studio, a picture with a producer or musician that she is collaborating with or a simple picture of her sitting at a café writing lyrics and then adding a short story underneath the picture. This will be done to give the (potential) follower a clear and consistent idea of who the artist is and what her work is about. It is important to differentiate the posts depending on which channel is used: if she posts on Facebook, the content should come across as more professional and purely related to her work; but if she posts on Instagram, the content should be a mixture of work-related posts and other more informal posts that show off her personality.
- Halfway through the fourth month, the first single "Pieces" will be sent to Spotify (to be featured in different playlists and reach larger audiences once the song is released, as well as adding pre-save/ pre-order links), local radio stations in London, bloggers ("The Good Trade" is always featuring new independent female artists in their blog posts) and YouTubers, along with a one sheet with some more information about KAJA. This will be done before the release of the single to get people's attention and try to be featured on their platforms, asking for a possible collaboration to promote her music.
- The fifth month will be all about announcing the release of her first single at the end of the month along with the usual branding and image posts. There will be some paid Instagram and Facebook posts to ensure that they reach as many people in the target market as possible, increasing the possibility of new engagement. Release and promote the artwork for the single, share that on social media and release first video on YouTube with only artwork. Any producers, musicians or writers who have helped

create the single will also be sharing a few posts on the single release on their own social media channels, helping KAJA reach larger audiences. Because she is a student there, Tileyard Education will also be sharing a post about her single release on their channels, reaching even more potential followers and listeners. A link to her SoundCloud and Spotify accounts should be embedded in all of her social media channels so that people can quickly find her music.

- During the next two months, feedback will be shared about the single, as well as information about the second single release at the end of the seventh month. During this period of time, KAJA will perform at least once at a small venue to promote her single and upcoming EP (a small 15 minute set will do with two original songs and a cover for example) at any event similar to Sessions 58, Sofar Sounds or a small charity event helping out a cause that she supports. This will provide her with more content to share, so it is important to get video and photo footage. At the end of the seventh month the second single "Want Me" will be released on all platforms and it will be sent to the same platforms and radio stations as with the first single before the actual release to have a chance to be featured in any posts or playlists.
- The next two months will consist of sharing reviews from followers and influential people/ organisations on the second single and sharing the story behind it across all channels. This is also the time when the official EP release (at the end of the 9th month) will be announced online, as well as the tour UK and international tours. Interviews and features in podcasts will be arranged with any music industry contacts that she knows or who might be interested in sharing her story. KAJA will be featured in one of Tileyard Education's podcasts, during a "Catching up with TYE Alumni" episode, where she will be able to announce her singles, EP release and upcoming tours to a targeted audience. Any newspapers or bloggers that KAJA feels fit with her music, will be contacted and sent a one sheet with her details, links to new singles, EP release and tour announcements.
- During the tenth month the EP and the tour announcements will be really pushed on social media, website and other media. Some posters and flyers with details on the EP release and tours will be printed (according to budget) and distributed in key locations in London such as Tileyard Studios, King's Cross area and ICMP. This will be a good moment to release the official music video for her first single "Pieces", which will expand her YouTube following and provide her socials and campaign with more visuals.
- Content of shows and updates will be shared online during her UK tour during the first half of the 11th month, tracking her every move in Brighton, Oxford, Cambridge and London (the venues will also promote the concert on their website and socials), where more of her EP release and tour information posters will be distributed. The rest of the month there will only be promotion regarding the upcoming international tour and reviews and content will be shared from the first tour.
- Finally, the international tour will have show dates in Warsaw, Amsterdam, Paris and Brussels (the venues will also promote the concerts online) and promotion will be strictly done online, sharing content of her travelling, singing and interacting with the locals. If there is time, some interviews will be planned with local radio stations or music event promoters, which will be shared on her channels.

2.3. UK and international live promotion tour

The reason why KAJA will go on tour (on the 11th month for the UK and the next month in Europe) is because even though there might not be a large budget to tour for months and fill out stadiums, it is a great opportunity for her to show her face, perform her original material live in front of many different people in different locations and start building up a following (or at least try to make people remember her name, giving them a first impression of what is to come next). Since most of the promotion around KAJA's EP "To You" will be done online, there is a chance that people might not see it if they are not very active on social media, hence why it is crucial to do promote the EP offline as well, this being with posters and flyers in the UK, and touring. A live performance of a song with a bit of background information from the artist will leave a lasting impression on someone, as opposed to hearing a song online and maybe losing someone's interest because he or she is distracted.

The inspiration for her tour style comes from her jazz/soul/R&B influenced music and the mysterious but sophisticated image from her branding. The decision was made to do a UK and a Europe tour with 4 concerts in each tour. Each concert will take place in a cocktail bar, recreating that intimate and warm feeling and secrecy that KAJA is going for, creating a distinct theme. The tour's venues will recreate the 1920 American Prohibition Era, hence why the concerts will take place in cocktail bars with space for live music. The tour will be called "The Speakeasy Sessions Tour" and will start in the UK with four dates in Brighton, Oxford, Cambridge and finally London. These locations have been chosen because of their proximity to London (all around two hours or less away) and because these cities are full of young and open-minded people who are more likely to be open to discover new music. The exact venues are still to be confirmed but they will have around a 60 people maximum capacity (one of the possibilities is Nightjar in London).

KAJA will be giving these concerts together with a guitarist or pianist (equipment will be kept to a minimum, only acoustic setting), but the musician is yet to be confirmed. They will travel together to these cities in England either by car or public transportation, so that will save a significant amount of money on accommodation. For the European tour (in Berlin, Amsterdam, Paris and Warsaw) however, different accommodation options have been considered, if either KAJA or the musician know anyone in any of cities where they will be playing, they might stay there for free, and otherwise they will consider options such as MindMyHouse where they can find free accommodation in return for them taking care of the house for a few days. (MindMyHouse, 2019)

The UK and Europe tours will be sponsored by the "Spotted by Locals" app, which is an app that lets you discover the local people's favourite spots in their cities, staying away from any tourist traps. KAJA would be taking over their Instagram story on certain tour dates, showing people some great local spots and announcing her concert of that day as an extra tip. She will write a blogpost for them sharing some of her experiences and her own tips, plugging her music at the same time. (Spotted by Locals, 2019).

3. Marketing Budget

	A	B	C	D
1	Costs		Revenue	
2	Facebook + IG ads	£ 50,00	PRS	£ -
3	Flyers + posters	£ 150,00	Download sales	£ 20,00
4	Studio sessions	£ -	Ticket sales	£ 2.400,00
5	Transportation UK	£ 216,00	Sponsorship	£ 500,00
6	Transp. Europe	£ 450,00	Crowdfunding	£ 250,00
7	Artwork	£ -	TOTAL	£ 3.170,00
8	TOTAL	£ 866,00		
9				
10	Profit	£ 2.304,00		

The image above is a rough approximation of what the budget would look like, at least for now. The goal is to grow KAJA's following in an organic way, but £50 will be going towards Facebook and Instagram advertisements, so that more potential followers and listeners can be reached who might not necessarily know or have heard about KAJA. Flyers and posters will be printed out to announce the EP release and the UK and Europe tours, and will be spread out mostly around London, but also in Brighton, Oxford and Cambridge in some key locations.

All studio sessions for the music creation, mixing and mastering will be done at Tileyard Education. Studio time will be booked as many times as necessary as it is "free" because KAJA is still a student over there, which saves her a big extra cost. The UK transportation costs have been calculated assuming that KAJA and a musician will be buying a £ 36 return train ticket to Brighton, Oxford and Cambridge, however, this cost might go down if they book cheaper train or bus tickets in advance or if they can share a ride to these locations with someone. The transportation costs in Europe have been calculated assuming that flights are around £40-50 per person per destination, but again, these costs might decrease if any cheaper flight options come up. The artwork will be done by a close connection of KAJA, who will gladly do this for free to support her as a friend on her first EP release.

KAJA will not receive any royalties from her songs being played on online streaming platforms or radio anytime soon, hence why it is not counted in yet as revenue. Assuming that most people who listen to her music will do it by streaming and not downloading, a rough estimation of £20 for iTunes was made (for the first few months). Assuming that at least 50 of the 60 tickets would be sold at a price of £6 at each venue (eight venues in total for both tours), she would make £2400 from her concerts. Of course, there could be other ways to handle this particular topic, letting the venue handle the finances, and perform twice per night, getting paid per set instead of charging people individually upon entrance, but these decisions will be made at a later stage.

Since KAJA is a new artist, the budget is very limited, relying mostly on savings, which is why crowdfunding was included in the strategy, to help support the tour and promotional campaign. Realistically, she will not collect a large sum of money from this method, but the

target of £250 should be attainable over the course of the campaign leading up to the tours. To help her financially and to possibly reach new and larger audiences, a sponsorship will be arranged with the “Spotted by Locals” app, getting paid a minimum of £500 to promote their app and collaborate with them on a blogpost. This budget will be adjusted on the go and adapted every time a new costs or revenue stream comes up, updating it with the newest information. And even though she will not make a big profit from this tour, especially since she will have to pay the musician a percentage as well, it is a profit nonetheless.

4. Conclusion

In conclusion, the marketing report kept various options open, offering different ways of promoting KAJA’s music in a cost-effective way, since she is an emerging artist with a very small budget and following. We understand that TV and radio advertising on important channels would be the quickest way to get people’s attention, along with billboards, but there is not enough budget to afford those promotional channels. However, by following the right strategy (testing and adapting when necessary) lots of different actions can be taken online, using social media and music related websites and platforms and saving a significant amount of money. At the same time, online promotion is not everything an artist needs to make it, without doing offline promotion and stepping out into the real world performing in front of people, many opportunities would be lost. Performing, touring and giving interviews are some of the things that bring an artist closer to his or her potential followers/ listeners/ fans, creating that more personal connection with the people around them.

5. References

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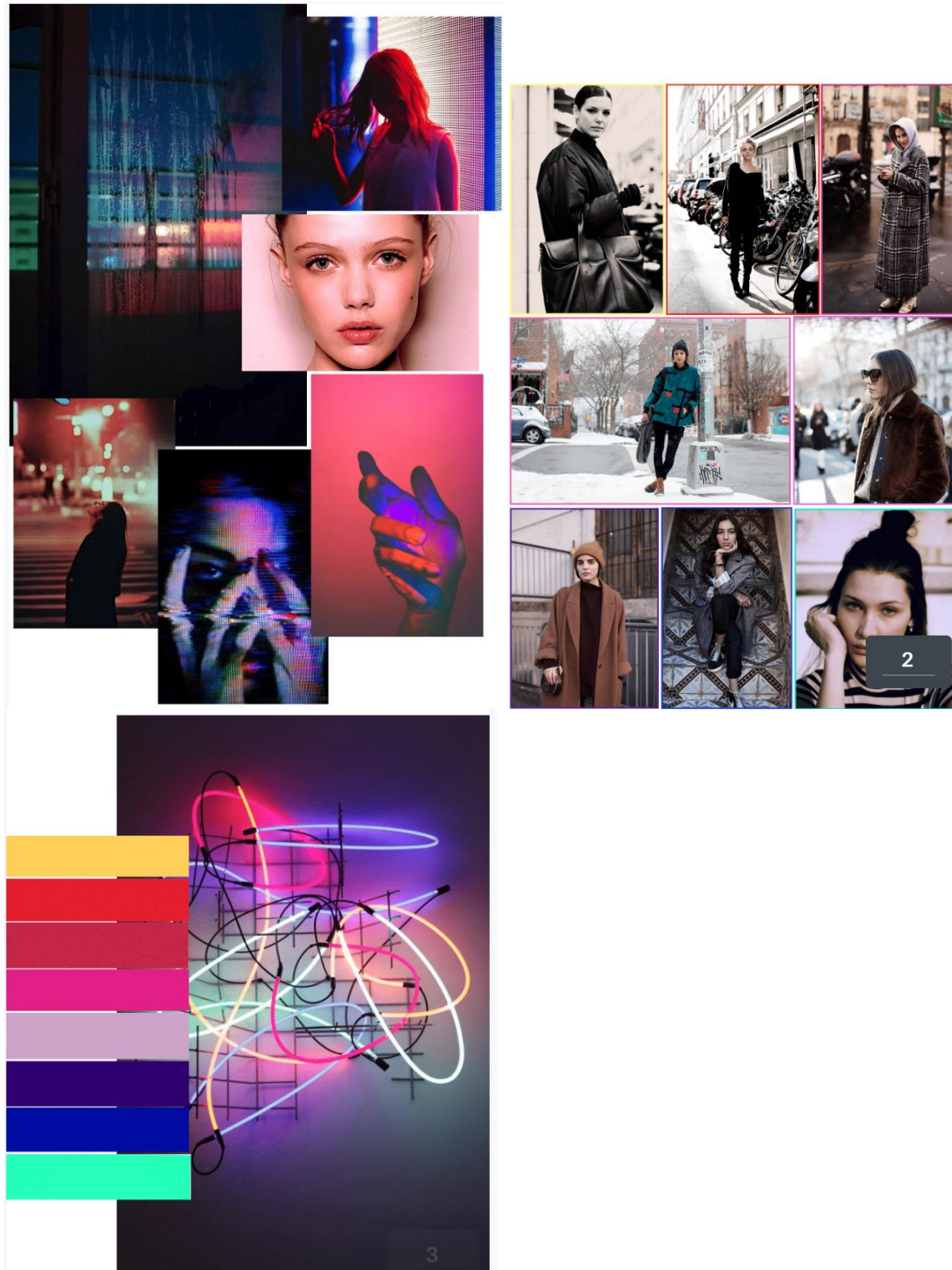
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6. Appendices

Appendix 1:



(pictures found on www.pinterest.co.uk)

Appendix 2:

