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EP Release Campaign - BEKA: *Present BEKA* *as an emerging artist with an international fan base culminating with* *the release of a debut EP.*



Word Count: 3615

INDEX

1. ABSTRACT.....	
2. INTRODUCTION.....	
2.1 Impacts of the Pandemic on the Music Industry.....	
3. DISCUSSION.....	
3.1 Marketing Strategy - BEKA 2021.....	
3.2 Fan Base Identification.....	
3.3 Artist Brand Identity.....	
3.4 Digital Release Strategy.....	
3.5 Press Strategy.....	
3.6 Radio Strategy.....	
3.7 Live Show Strategy.....	
3.8 Marketing Budget.....	
4. CONCLUSION.....	
5. BIBLIOGRAPHY.....	

ABSTRACT

This report seeks to present a novel marketing approach that is suited to a digital global music audience. Included below is an artist EP release campaign for a new emerging artist based in the UK called “BEKA”. The present approach is the result of innovation fuelled by the constraints of the global Coronavirus pandemic that have impacted various industries including the music business. The lockdown restrictions experienced by many countries during 2020 and the early months of 2021 has produced a landscape in which a digital global marketing strategy is more achievable for emerging independent artists than ever before. The fundamental shift from physical marketing routes to online mediums has led to the counterintuitive phenomenon that international territories are more accessible from a digital perspective. Therefore with the right team and access to necessary budgets, any artist can build a global marketing campaign. This theory will be discussed and displayed through the EP release strategy for BEKA outlined below.

INTRODUCTION

Impacts of the Pandemic on the Music Industry

2020 is a year in which the music industry suffered the impacts of the Covid 19 pandemic, where UK national lockdowns shifted the landscape of the music industry namely by hindering the live shows, tours and festivals. (Jones R, 2020) The restrictions imposed on the live music sector has led to many artists having to rely on streaming revenue to generate income and thus the digital release market has become saturated and new creative release strategies are the necessary medium for successful release campaigns. (Ingham T 2020)

One such creative strategy is the application of lean marketing strategies with a global focus. Intentional marketing an artist in a novel territory where there has been a level of digital stream traction creates a more compelling narrative both to the audience in the foreign territory and the local audience. Traditionally the only way to have international impact was with the backing of a major label with dedicated international marketing teams and representatives within foreign territories. However with an increase of globalisation over the last decade, coupled with the distribution of the global pandemic, the world is now more digitally connected than ever. (Schilirò D, 2020).

DISCUSSION

Marketing Strategy - BEKA 2021

The board marketing plan for BEKA over the course of 2021 is to establish the brand as an emerging artist from the UK with a growing international fan base across the UK, US, Germany and South East Asia (SEA). We seek to build from the momentum afforded by the features with HONNE and joan by tapping into look-a-like audiences to grow the fan base in the aforementioned territories. We will also seek to create a level of intrigue amongst the music industry in the UK to be able to leverage future opportunities through novel industry relationships. We will position BEKA as an artist with great potential and early success that

deserves early support from the industry gatekeepers as an example of the UK's ability to export great pop music to the US and SEA. In this regard we have two distinct target audiences, namely; the music industry and the music consumers. The former include tastemakers, blog editors, playlist editors, label A&R's and publishers. This can be thought of through the lens of business-to-business and direct-to-consumer respectively.

BEKA's sound has a considerable mainstream pop appeal yet manages to stay just left of centre such that the music can sit just as easily in the alt-pop space. Therefore we believe that BEKA has the potential to borrow fans from a large range of sources whilst still maintaining her integrity as an artist. This further strengthens our desire to market BEKA in multiple territories from an early stage.

Fan Base Identification

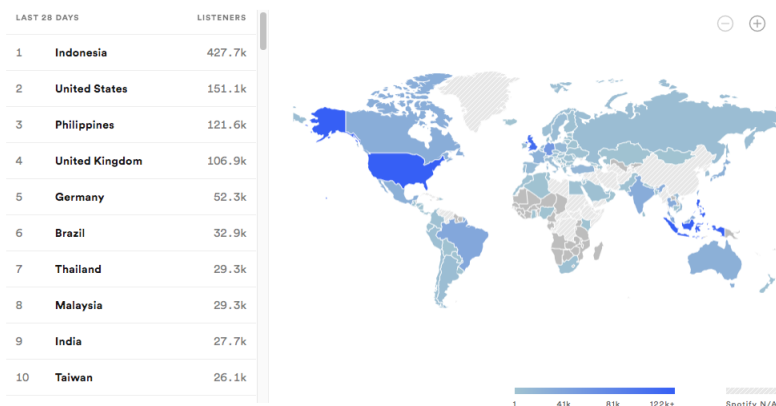
Using the analytic tools available via spotify for artists we are able to identify key data points in relation to BEKA's current audience and begin to build a picture of the current fan base.

Extrapolating from this data we will in turn be able to identify the target audience for the specific marketing campaigns for the EP release.

As aforementioned the target audience for this campaign is both music consumers and music industry tastemakers. In light of this we have collated a list of music industry professionals that are already engaged with BEKA's music through social media mapping.

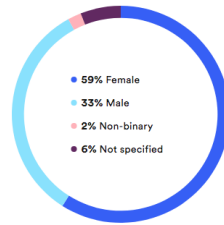
Person	Company	Point of Connection	Industry Area	Notes
Dean Jackson	BBC Introducing	Nottingham/Hometown	Radio	Committed to Championing BEKA
Berkeley Edwards	Clintons	Beka's Lawyer	Legal	Highly esteemed in the industry
HONNE	n/a	Frequent Collaborators	Artist	Close friends with BEKA
Mel Lewis	Apple Music	BBC intro TOTW Feb 21'	DSP	Fan of BEKA's Music

BEKA Spotify for Artists data accessed March 2021 (spotify for Artists)



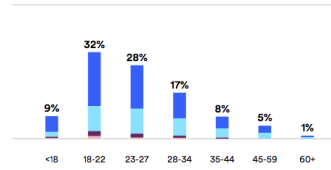
Listeners' gender

LISTENERS • LAST 28 DAYS • WORLDWIDE



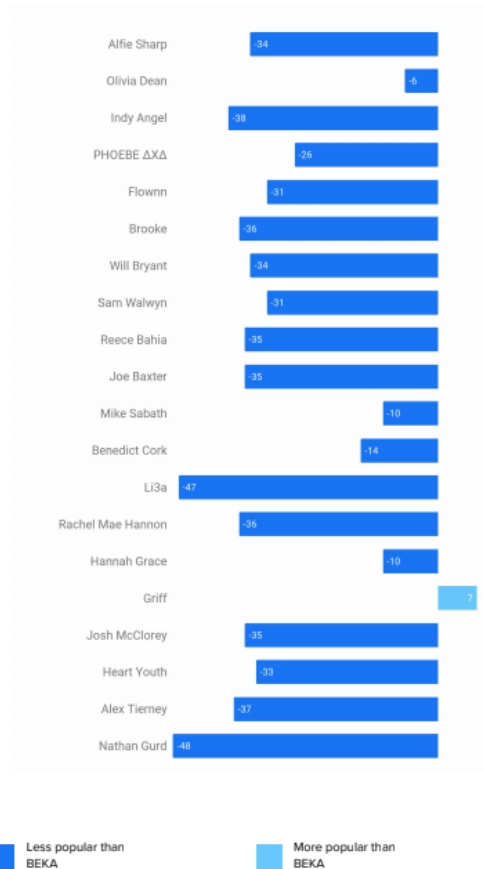
Listeners' age

LISTENERS • LAST 28 DAYS • WORLDWIDE

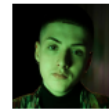


Spotify Related Artists

Net popularity of related artists



Five most related artists



Alfie Sharp

Spotify Popularity index: **26**



Olivia Dean

Spotify Popularity index: **54**



Indy Angel

Spotify Popularity index: **22**



PHOEBE ΔΔΔ

Spotify Popularity index: **29**



Flownn

Spotify Popularity index: **29**

BEKA Spotify related artists popularity index accessed December 2020 (WAVO)

Artist Brand Identity

In order to present a new artist in a way that will be easily understood, we will solidify the brand identity to have clarity of vision across multiple agencies and territories that may contribute to the creation and distribution of creative assets.

The goal is to create such a strong brand identity that other projects and songs are described as a “BEKA-Type” song or piece of artwork.

See below our understanding of this project and how we would present BEKA and her music to collaborators and future stakeholders.

“BEKA is a thought led artist who through music, art and conversation creates a universe of wonder where people are known, loved and alive.

Everyone is led by, shaped and inspired by significant experience or compelling perspectives throughout their lives. It forms our individualism and informs our collective cultures. At worst, these nuances also hold the power to divide, make us misunderstood and lonely. When there’s no place for conversation how do we grow in love, truth, understanding, and appreciation?

Timeless art and music catalyse conversations that cross boundaries, re-align internal compasses and peel back layers as we search for personal truth. It moves us all and connects to our humanity. To find love, find ourselves and live free.

This is the universe of BEKA. An inclusive conversationalist connecting us all in open dialogue as we journey through life’s narratives, finding joy and truth in collective wondering.”

Brand Identity

The word universe translates to a particular sphere of activity or experience. This concept was borne from BEKA's initial inspiration of using the word as an artist name. Curious by nature, BEKA's messaging observes and explores both individual and collective thought patterns. She questions the human experience and invites us into a dialogue that is open to diverse perspectives. With a strong desire to know or learn, BEKA's leading value is demonstrated by playful curiosity. Experience and perspective are obtained through exploration and observation



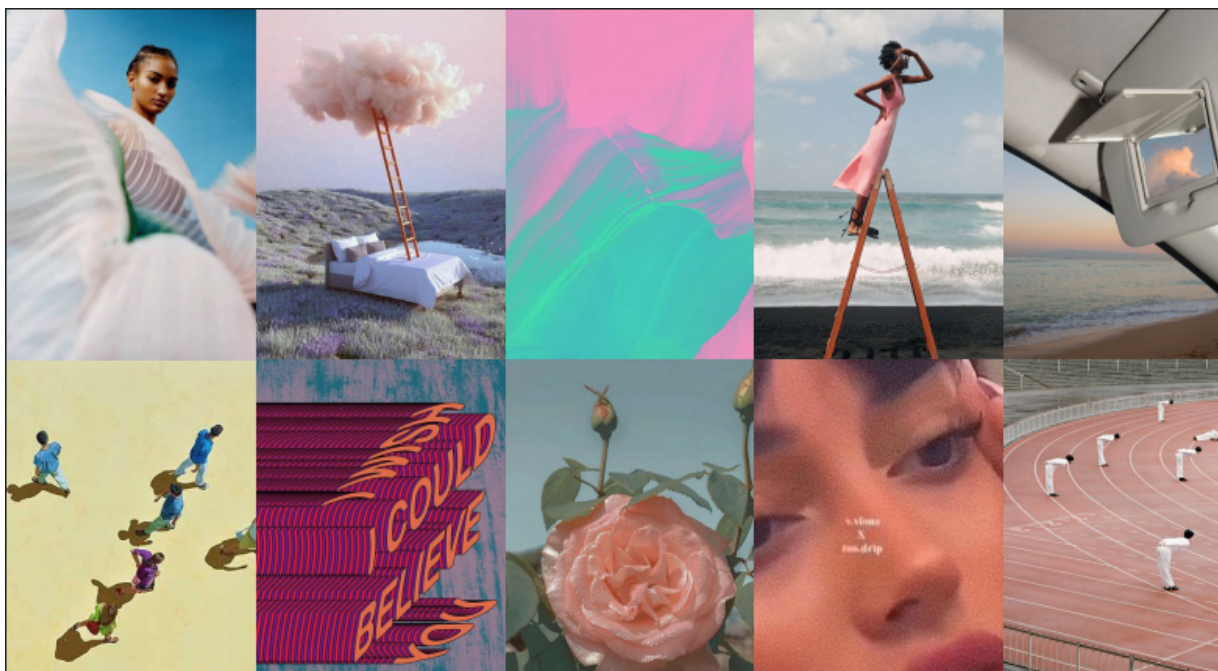
done so in a playful manner. Visually this value is translated through playful imagery that evokes a sense of curiosity through perspective, styling, and subject matter.

Artwork

BEKA's artworks are to portray existing matter and space considered as a whole, (the idea of the cosmos - the universe seen as a well-ordered whole). These artworks are to focus on individuals or multiple subjects that speak into the collective, singular or reimagined human experiences.

Photoshoots

BEKA's artist shoots are to elicit the idea of both observation and perspective. BEKA is to be photographed in sets that create a sense of unusual perspectives or the artist in a state of observation. The visual aesthetics are to be bright in colour and styling, to depict her value of playful curiosity and a balance between the masculine and feminine.



Social Media Strategy

BEKA's social media strategy focuses on establishing meaningful connections and creating a dialogue with her audience by the means of playful curiosity.

Her feed focuses on sharing original content with meaningful captions that spark a conversation or demonstrate observation. Authenticity is key here.

Her stories and twitter pedestal questions that act as an invitation to seek her audience's perspectives and thoughts.

BEKA's social media platforms will include a curated set of posts that combine photography and design to paint the bigger brand look and feel.

Continuing to host the 'Cuppa and Natter' conversations will be a key part of the debut EP campaign. As instagram was recently shifted to allow multiple accounts to join one live stream at any given time we suggest increasing fan engagement on these IG live streams.

We would also look to diversify BEKA's social media offering to include Tiktok and Clubhouse. Clubhouse would be the perfect medium for a pre-release listening party for fans and music industry tastemakers as the lack of visual media on clubhouse will help maintain a level of mystery whilst still giving people a chance to ingest the music before the release date.

Digital Release Strategy

BEKA is currently working with Lab Records, which is a UK based independent Label that distributes through Warner ADA (MUSIC BUSINESS WORLDWIDE 2017). Lab records are known for working with great UK pop talent and from that respect fit right into the marketing narrative for BEKA. The link with Warner ADA also strengthens the global aspect of how we would like to position the EP in, as Warner ADA has multiple offices in South East Asia.

The release strategy seeks to build and maximise on the momentum from the early success of the recent releases. We propose that BEKA's debut EP should be released no later than May 14th 2021 and the subsequent releases should culminate into a second EP in late October or early November. The strategy here is to have consistent content, of high quality over a sustained period of time.

We propose that featuring on tracks that are positioned slightly outside of BEKA's main pop/alt-pop genre will aid our efforts to present BEKA as a genre bending, emerging artist with mainstream pop appeal.

These features could include adding her vocals on a dance track and or performing acoustic versions of her release content. This also allows us to keep the content fresh and consistent throughout the rest of the year.

The songs to date that have been released by BEKA as a solo artist include; 'Crying Over You', 'Location Unknown', 'I'll Be There, More Than Friends (with HONNE)', 'Brokenhearted (together)' and most recently 'My One'.

Release Roll Out 2021

March 12th - My One

April 9th - EP1 announcement

May 7th - I'll Be There EP 1

June 25th - You Got (The Fire)
 July - Feature track on different project
 Aug 13th - We Move
 Sept 17th - Love Me All The Same
 Oct 1st - EP2 announcement
 Oct 22nd - You Got (The Fire) EP 2

**Please note that song titles could change but the above represents the desire to keep momentum with the release throughout the year.*

Press Strategy

Press Targets

Our aim as BEKA's publicists is to launch her solo debut at music, culture & fashion press. Focusing on media within the UK - as well as some in Asia - we'll showcase her as an up-and-coming pop artist whose music is energising, powerful and vibrant.

Premieres	Features	Post	Playlists
Clash	Clash		
The FADER			
Wonderland	Wonderland		Wonderland
SCHON!	SCHON!		
		NME	NME
	CLOUT	CLOUT	CLOUT
	Noctis Magazine	Noctis Magazine	Noctis Magazine
Notion	Notion		
	1883	1883	1883
The Line of Best Fit	The Line of Best Fit	The Line of Best Fit	
	MTV		

The aim for UK press coverage would be to build BEKA's reputation amongst tastemakers and music industry gatekeepers in the UK. Strong coverage will also help our efforts to support the pitching process with streaming platforms like Apple Music and Spotify.

In addition to working the press outlets in the UK and the US, we have identified key magazines and blogs we'd like to target in; indonesia, thailand, the and philippines.

These media partners include; bandwagon asia, wonder philippines, esquire philippines, Scout magazine philippines and various online blogs and magazines across the SEA territory.

The desired impact of this would be to pique industry interest and maintain awareness within the music business, provide a source of additional social media content to push during the impact window of a release and to maintain consumer confidence in BEKA as an artist.

An example of this would be that at MTV putting BEKA forward for features including 'Push Ones To Watch', social takeovers and content (TikTok, Instagram, Snapchat etc), live streams and behind the scenes footage could have a reach of 12.5 across UK socials.

Radio/TV Strategy

Even with streaming at the forefront of the conversation surrounding releasing music, radio remains a key part of any emerging artist's journey to success (Paine A, 2020). With this in mind we still seek to create a strong story line at radio that builds a foundation for continued future success.

We will position 'I'll Be There' as a beautiful breakout EP, a great solo project that clearly defines the artist BEKA wants to be.

We will highlight the fact that BEKA already has a powerful following off the back of her HONNE collaborations, providing a fan base that can be expanded on.

We will ensure that BEKA's is known to key tastemakers at Radio & TV that we feel reflects her best.

Using the early BBC Intro support from Dean Jackson as a point of reference we will ensure that the wider BBC Intro team are fully aware of the future releases.

Our suggestion would be that we begin at Radio 1 by pitching to key R1 specialist shows such as Future Sounds w/ Annie Mac, Future Artists w/ Jack Saunders, The Chillest Show w/ Sian Eleri, Rickie, Melvin & Charlie, Introducing w/ Gemma Bradley, and as support develops we can inform the daytime R1 shows of the plot so far and focus on searching for a daytime champion to really get behind BEKA, the single, and the forthcoming releases. Once we're at a position where we have accrued daytime support we will pitch for Best New Pop with Mollie King, which is a key target for BEKA, though it may take further Radio 1 exposure / external factors, such as DSP stats and press coverage, before they are willing to support.

Although Radio 1 feels like the main focus for the EP tracks there are certainly other areas of importance. We will begin BEKA's plot at Radio 2 by aiming for New To 2, which is R2's Introduction towards playlist, and hope to have spot plays from the likes of Jo Whiley and Dermot O'Leary who seem like perfect champions for the music. In addition to opening the door

at Radio 2 we will pitch for promo opportunities on Radio 4's Loose Ends, Laura Whitmore's 5 Live show, and other interview lead programmes, whilst outside of the BBC we will pitch for spot plays from Apple Music 1's Zane Lowe, Elton John, and Rebecca Judd.

RADIO TARGETS

Radio 1	Radio 2	BBC Radio 4	BBC 5 Live	Apple Music 1
<i>Begin with:</i> Future Sounds w/ Annie Mac Future Artists w/ Jack Saunders The Chillest Show w/ Sian Eleri BBC Introducing w/ Gemma Bradley Rickie, Melvin and Charlie Jeremiah	New To 2 Steve Wright Rylan Jo Whiley Dermot O'Leary	Loose Ends	Laura Whitmore	Zane Lowe Elton John Rebecca Judd
<i>Followed by:</i> Best New Pop Clara Amfo Nick Grimshaw Greg James Scott Mills Adele Roberts Arielle Free Matt & Mollie Jordan North				

In addition to UK radio we will organise interviews with key radio djays in SEA. This would further add to the narrative that interest in BEKA is beyond the shores of the UK. These djays would be targeted based on previous interaction with UK based talent namely HONNE amongst others.

The stations and djs we would reach out to include;

- MYX with VJ Samm which is the #1 music channel in the Philippines under Creative Programs Inc. with 8 Million followers on Facebook
- WISH 107.5 with DJ alice which is a Nationwide broadcast radio station in the Philippines which has 9.7 Million subscribers on YouTube 1.5 million followers on Facebook and 198K followers on Instagram
- Commercial Radio with dj Lai in Hong Kong which is the #1 music-oriented radio programme, targets young and stylish radio listeners with an avg listenership of 150K

Live Show Strategy

Leading on from Radio, the BBC introducing live opportunities, both locally in BEKA's hometown and nationally would be an area of intentional focus for the UK market. Keeping the narrative at the forefront of the BBC introducing team will work in our favour. The story arc from a live perspective would be that BEKA still has a deep connection to Nottingham as her hometown and that her dreams of being an artist were born there and are now being realised across the UK and in various places around the world.

Local Nottingham festivals such as Splendour and Dot2Dot will be an obvious starting place for BEKA and will sit well in the timeline of releases. Splendour festival in Nottingham is scheduled for July 24th 2021 and Dot2Dot festival is scheduled for Sept 26th 2021. These slots will serve as an opportunity to be in front of new fans that will hopefully return to BEKA's own headline show.

We would seek to do a EP launch show around the second EP in October 2021. Subject to demand we can discuss the location of this show as London and/or Nottingham are the obvious choices for this.

In the later part of the year we will speak to promoters about potential support slots on the follow tours;

Caroline Polachek

Joy Crookes

Georgia

Years & Years

We will also look to join HONNE on their next world tour and discuss the feasibility of BEKA not only singing backing vocals for HONNE but being a tour support at appropriate venues.

Marketing Budget

Fund Source	Details	Amount (£)
Marketing Fund	Photoshoot	£1650
Marketing Fund	Radio Plugger	£1250
Marketing Fund	Graphic Design	£400
Marketing Fund	Promotional Video Shoots (4 campaigns total)	£1,500
Marketing Fund	Digital Ads	£500
Marketing Fund	Publicist (UK)	£1000
Marketing Fund	SubmitHub	£100
Marketing Fund	SEA Publicists	£3000
Misc Fund	Contingency Fund (for reinvestment in the	£3600

	areas where we are seeing the most success)	
	TOTAL	£13,000

The lean approach allows for us to test our marketing strategies, respond to data and pivot quickly to reallocate funds or increase spends in a data-driven manner. Adding this data driven approach to a global strategy highlights the need for a strong core team of which staffing costs are not included within the budget above.

The team required for this project would be;

- Artist Management
- Social Media content manager
- Booking Agent* (not essential)
- Artist Band for live shows

CONCLUSION

In conclusion I believe this report puts forward an achievable, data driven lean-global approach to introducing an emerging artist in multiple territories in a time where travel is difficult. The above report is innovative in it's approach to tried and tested means that when applied in a slightly different manner will cause BEKA to stand out from the crowd. In a highly saturated market of digital releases, the traction and momentum that could be built is incredible. The budget for this campaign aligns with the stage of the artist in that BEKA would be releasing her first EP. The Lean approach which values feedback loops, learning, pivoting to test a new course of action is sensible when working with an artist at the beginning of their journey. The global focus is an essential part of this campaign and one that will need constant time and attention in order for it to succeed. If executed correctly and diligently, I believe that the above marketing report is the blueprint for the start of a long and successful career for BEKA and the team that represents her. I also believe that this campaign could serve as a model for more independent artists to adopt a global-lean marketing strategy earlier on in their music careers in a way that reflects the world as it currently is. This is one of the many ways that artists can innovate in spite of the challenges that are presented due to the global pandemic.

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