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CREATION IN INTERNATIONAL MUSIC MARKETING

PROPOSAL

WORD COUNT: 2416

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Introduction

In this proposal I'll be presenting a marketing plan for a female techno DJ. Chosen strategies will be based on the overall understanding of the Electronic Dance Music scene today, what differentiate this genre from others and of the gender perspective. I've chosen to work with the German DJ Lilly Palmer because she's at an interesting stage of her career, I see a lot of potential for creative possibilities in Lilly as a brand due to her talent as well as her appearance and I would like to gain deeper knowledge about the EDM industry. It's also intriguing to work with a female artist in a genre that from the first glimpse of it really stands out because of the unbalanced gender factor, considering that the majority of the world's most preeminent EDM DJs are without a doubt male.

The Artist

Lilly Palmer started to go to techno parties and listening to electronic music at the age of 17. Once she moved to Berlin 3 years later the desire to try and DJing was a fact and she gradually started to play in small bars and various clubs. Today, Lilly produces her own music, has over 260k follower on Instagram and tours around the world (Instagram 2021) Lilly's appearance presents a confident woman, her look is casual and sporty, always performing in a sleek ponytail, tights and a short t-shirt. A feature of hers is also well produced videos of her playing sets in different,

impressive environments. She also makes sure to create footage when she's performing, a great example is Lilly's performance at the HRFST festival 2019, where the video went viral on social media and she is still tagged in reposts 2 years later (15 Questions, 2021). On Spotify, Lilly has + 80k monthly listeners and +20k followers (Spotify, 2021).

Lilly is now based in The Netherlands and lives by the beach, she loves the nature, sport activities and animals (Oliveros, 2017).

The Industry

In 2019, an IFPI study showed that Electronic Dance Music is the third most popular genre in the world (Pop and Rock being ahead) which means that 1,5 billion people are listening to the genre worldwide According to the largest online electronic music store Beatport, techno is the best-selling genre (Watson, 2019 pp 5-6).

The value of the overall global Electronic Music industry was estimated to \$7,4 bn and predicted to be worth \$9bn by 2021, music, hardware, software and festivals are the main segments behind the growth in 2018 and 2019 (Watson, 2018, pp 28-29).

An important industry for DJ's and artists within electronic music are the videogames platforms, an industry worth 7times more than the music industry (Watson, 2019 p7).

Opportunities such as live virtual concerts, artist being include in games and tournaments, it is said to be the videogames unofficial genre. Skrillex and Dimitri

Vegas are behind the theme songs for characters in the game 'Mortal Kombat'.

'Grand Theft Auto V', the third best-selling game of all time has segments that features radio stations with EDM music while driving the vehicle and in the game, you can also buy your own in-game nightclubs with DJs to hire such as The Black Madonna, Dixon and Solumun (Yopko, 2019).

In 2018, only 19% of festival acts were female but female Techno DJs did a great contribution in dominating the festival scenes with for example the Russian DJ Nina Kraviz. Nina played almost twice as many festivals as the highest performing band The Killers which made her the highest performing DJ. Amelie Lens and Charlotte de Witte also made it to the top 5. All women mentioned above have grown their followers on platforms such as Spotify, YouTube and Instagram faster than the 5 most popular DJs in the world (all male). After performing at Time Warp 25 festival, the daily growth of Amelie Lens social media fans quadrupled. (Watson, 2019 pp 10-12).

The Strategies

The overall goal for this campaign will be to empower the brand "Lilly Palmer", globally.

By focusing on each angle with a creative approach, the result aim to be a fully covered package. Angles such as social media, performances, releases, merchandise and style.

Elaine Karlsson, manager, A6R and record label owner in the EDM genre for more than 20 years, explains a crucial fact. In this genre the main platforms to strive for success are not necessarily the so-called traditional ones such as radio or Spotify, the priorities and what first matters, are the festivals and the club scene/dance floors.

That's how you make money and grow as a DJ if you're not David Guetta who can probably be compared to a "EDM Beyonce" in terms of reach and brand status.

Obviously, this is important for any artist in terms of tours and finance but for a commercial popstar, coverage on DSP's and radio is of great importance, for a Techno DJ, it doesn't have to be (Karlsson, 2021).

Considering one could say that Lilly Palmer is on her way in this kind of success, touring festivals and clubs, the goal will be even bigger events and grow Lilly as a brand and the key words are social media and collaborations.

It has been said that the "currency" of EDM is social media reach. In 2015, it was stated that the top three DJs in the world had more than 120m followers on social media which means that brands will show major interest in collaborations, an important financial aspect for both parties. One example of a DJ who has embraced this is Steve Aoki. Trident Gum, So! Republic headphones and Bud Light are a few of

the brands he has been working with. According to Aoki, authenticity is important when working with a brand and he would only accept companies who he feels support the EDM culture, “You have to build up the culture, you can’t go in and buy it” (Hall, 2015).

For Instagram and TikTok, the main campaign, supported by the German audio brand Sennheiser (mainly known for their headphones) will be to encourage more girls and women to pursue the art of DJ’ing. With a strong, unique hashtag for the initiative and relevant content, such as tutorials (in a fresh style) from Lilly in a creative and inspiring way as well as challenges and motivating competitions where prizes are provided from Sennheiser. The purpose being except from the good cause, a chance to connect with and reach a wider audience, stronger appearance on social media in terms of growth (include going viral by being reposted) and the beginning of a, hopefully successful partnership with a relevant brand for future projects. Sennheiser is well known known company, founded in 1945, in 2020 their turnover was €573,5m and they created projects like #dontstopthemusic and #dontstoptheeducation (Sennheiser, 2021). Finances and initiatives that makes the company suitable for sponsorship and the project.

Another example of such a partnership is the future project being a series of produced videos and live broadcasted performances in extraordinary places and sites, sponsored by Sennheiser.

A visual tour as well as an experience for the viewers when Lilly films her sets from different places in the world, from a boat on Seine, Paris, in front of the Brandenburg Gate in Berlin by night to the roof of the Globe arena in Sweden.

Nina Kraviz gave a full concert from the Eiffel Tower 2019, her set has almost 4 million views on YouTube. David Guetta's 'United at Home' set, where he plays from a Dubai rooftop has 22 million views (YouTube, 2021).

High quality visuals for a DJ are of most importance, since the focus of the performance is different from a singing artist to the DJ behind the decks (Karlsson, 2021).

A project that will be highly prioritised and invested in from a long-term perspective will be a collaboration with a powerful platform where the goal is to interact and build up a relationship with the video game industry and the chosen brand is PlayStation.

The female gamers of PlayStation are increasing, with almost half of the console users now being women (Barker, 2021). The company published a report in 2020, discussing their gender pay gap and what they are doing to close that gap (PlayStation, 2020), an indication that could possibly mean that there is an interest

from the company to promote and support initiatives with talented, female profiles such as Lilly Palmer. The goal with this project is to get Lilly's music placed in a video game by the end of 2024.

Based on Lilly Palmer's hobbies and her look, a "Lilly" clothing line will be designed together with the brand "The Green Motive". A marketplace for sustainable brands, the company only offers cruelty-free, eco-friendly clothing and plant a tree for each purchase. Their goal is to phase out fast fashion and unethical trading where the environment doesn't suffer from fashion (The Green Motive, 2021, Instagram, 2021). With this project, yet another area of the brand Lilly Palmer can be emphasised and it is also an opportunity to reach out to a wider audience, a target group who doesn't have to be a fan of techno in order to support and become of a fan of Lilly Palmer products. Just as the potential Volvo purchaser in 2015 was not necessarily a fan of Avicii, who was in the vehicle commercial soundtracked by his own single, in a few months the video had 10m views on YouTube and the chief executive for the brand revealed that the sales of the car exceeded the expectations (Hall, 2015). So, with a project like this, hopefully Lilly can also introduce her music together with the products to an audience who might discover not only her but also the genre to their liking.

By extending the brand even further, merchandise will be an important element in the campaign. Several of the major DJ's do not offer merchandise on their websites, such as David Guetta or Bob Sinclair. However, they sell their merchandise from other platforms like twitter or merchandise sales websites, Amelie Lens doing the same whilst the equal giants Marshmello, Steve Aoki and Martin Garrix offer their products on the website. From a marketing perspective, it will be a challenge to discover if the direct-to-consumer or the business-to-consumer strategy will be more suitable for an artist such as Lilly Palmer.

By browsing EDM artists merchandise supply, t-shirts, hoodies, hats and covid masks are the most popular items alongside vinyl records (Guetta 2021, Sinclair 2021, Garrix 2021, Marshmello 2021, Aoki 2021, Lens 2021). The Lilly Palmer merchandise collection will go beyond these classic products, by adopting the female touch we will also offer items such as jewellery, make-up and nail polish. Designed for a great night out or at an explosive Lilly Palmer performance. These products will also be implemented at Lilly's shows, offering the crowd neon glitter as well as handing out "Lilly Palmer" hand fans and hand sized bags in promotion purpose.

From personal experience, David Guetta's Thursday show "F*ck me, I'm famous" at Pacha, Ibiza 2019, offered the audience such a promotion gift, a very popular gesture for both men and women on the dance floor.

The reason behind these items is supply and demand, we will offer the audience something they want, need and that will give that little extra to their experience. Our mission is to encourage the fans that these products are something you want and need also outside the dancefloor, a lifestyle experience. By strong, visual promotion on social media and products applied to performance videos as seen on YouTube.

By building the brand and pushing the music, naturally the aim is to be booked for even bigger festivals and shows as well as a stronger press appearance and recognition. Our key performance indicator will measure the increased social media followers, DSP's and YouTube growth as well as the results of movement for the merchandise and product projects.

The Timeline

Throughout the entire campaign period, Lilly will release a track approximately every second month. The music must keep the high standard as the audience is expecting. Even though time wise, to produce will be slightly more limited than before considering the projects that awaits. To release consistently is of great importance, not only for the fans but also for the Spotify algorithms in terms of growth and getting the editors attention (Mills, 2021). As discovered, Spotify may not be the most

important platform for Lilly but as well as McDonalds are advertising at the world's biggest events "because they can", we still want the recognition on all the platforms.

The first year will focus on the pre-planning of all projects. To contact and start to build the relationship with the key figures at each involved company. Considering Lilly has such a strong social media following, the 'encourage women'-campaign with Sennheiser will be a first to execute. Also, the development and distribution of merchandise will be a priority since Lilly is already consistently touring, the sooner this can be released, the better. Realistically, the video & performances "tour" can also be started during year 1 because we will have the Sennheiser collaboration already started, they know what to expect and what is expected from them.

The deal and design is also to be initiated with "The Green Motive".

The second year, the clothing line will be released. From this campaign we also aim to see some new types of printed and digital press angles such as fashion, influencers and environment aside from music related publications. We expect to see some bookings from bigger venues and events due to more followers on all platforms and the buzz from year one's building up movements, "ANTS" at Ushuaia being one of them. We aim to have a clear plan and outline together with PlayStation and to make the collaboration public to increase the press attention further.

Year 3, the PlayStation game will be released. The key words social media and collaborations are as important as year one and will keep functioning as the engine for the brand. We plan to have a strong relationship with the audience as well as with the fans. The merchandise will keep develop and surprise the fans as well as being a known trademark for Lilly.

During 2024 the goal is for Lilly Palmer to have her own show at festivals like Tomorrowland and be a self-evident name on the top lists of the biggest female DJs in the world, recognised for her music and talent.

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APPENDICES

BUDGET OVERVIEW 2022-2024

CAMPAIGN TYPE	PROJECTED REVENUE £	PROJECTED COST £	ACTUAL COST £	NOTE //DETAILS
PERFORMANCE	Approx:			
Tour 22-24	504.000			3 gigs/month á 4000 GBP per gig 2022 & 2023 +3 gigs/month á 6000 GBP 2024
SPONS//COLLABS				
Sennheiser		x		
The Green Motive	5000			8% of sales, brand covers costs
Playstation	25.000			Sync-One off deal
MERCHANDISE				
Development		1000.		Package deal Designer.
Manufacturing		35.000		Earrings, Glitter, T-shirts
Promotion Items		25.000		Fans and "wallets" - gig promotion mainly
Ad.campaigns		10.000		Advertsing campaigns IG//FB
Sales	240.000			
Production				
Visual Tour (video)		x		Sennheiser deal
Online Advertising				
Ad.campaigns		10.000		Digital marketing campaigns 3 times/year
Other				
Travel + Hotels (food inc)		50.000		(When not paid by promoter)
Unforeseen //Other		10.000		
TOTAL:	774.000	141.000		
POTENTIAL REVENUE:	633.000			

LINKS AVAILABLE AT:

https://www.totalmerchandise.co.uk/branded-products/promotional-lifestyle-and-outdoor/concertina-fans?gclid=CjwKCAjw95yJBhAgEiwAmRrutNeG5vBB84_OEtofjM6lodyEwSleCukEAGyWomd_ei8TSt63r8fybRoCs9UQAvD_BwE

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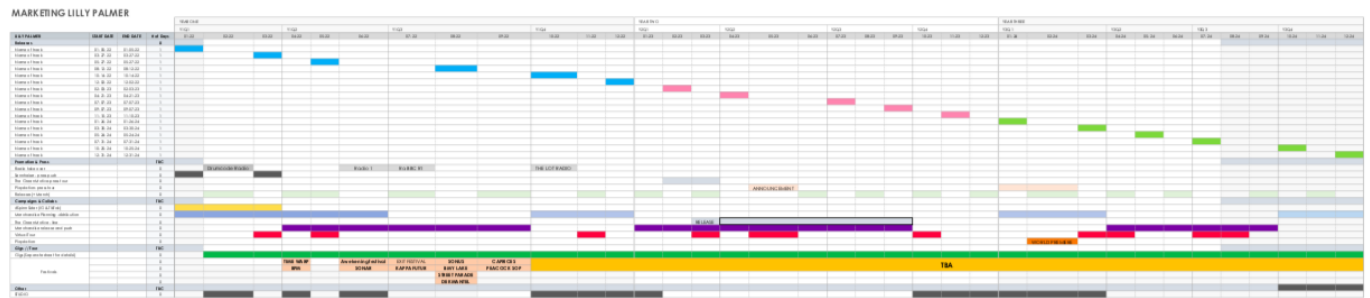
Interviews made with:

Nina Akbari, founder Dashl – Beauty products

Carrie Hustler, A&R – Sync deal

Mike Mills, Founder Matrix Promo – Digital Advertising

TIMELINE



LINK TO TIME PLAN:

<https://docs.google.com/spreadsheets/d/1rQ6PSv htBOWCoPFbyeJunAOZEYCyZ4ZYEayIGVoa4/edit?usp=sharing>

Email, Mike Mills – Matrix Promo 12.08.21

Subject: RE: Release Strategy
From: "Mike Mills " <mike@matrixpromo.net>
Date: Thu, August 12, 2021 6:28 am
To: "carolin@matrixpromo.net" <carolin@matrixpromo.net>

Hi Carolin,

Our digital marketing and strategy approach centres around Spotify Audience Growth: helping to grow listeners, streaming & followers. We always recommend our artist to release consistently (if they have the possibility to do so), when you release track by track strategy rather than releasing an entire album at once, you use each song to trigger the algorithms. Whilst when putting all the songs out in one go, they are considered 'old'. The most powerful push for the algorithms is therefor to release consistently rather than prioritising a full album.

Best,
Mike

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