

A reflection of the marketing plan for DÆmon single WAX.

BMTY7000 – Reflective Summary

Creative Music Management

Word count – 2357

Isabella Coakley

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Executive summary

This report reflects on the marketing plan and strategy for the release of an artist's newest single. The focus is on the growth of audience and the strengthening of parasocial relationships with the current fan base. Each member of the team bringing developing sections individually to then collectively decided on the best concepts overall.

Introduction

Tasked with the marketing and operations of an A&R single release our team began searching for an artist that we believed our plan could help by furthering the next step in their career. Given a theoretical budget the team wanted to partner with an artist who might have a budget of a similar size for release and would instead be able to incorporate the fandom research, assets, opportunities and other ideas into the budget they and we had.

With this in mind we sought an artist to work with who would benefit from each of the teams prior knowledge in the industry. It was at this point of discussion a couple of artist were brought into consideration along with the idea of creating our own single to promote. However within the time constraints we believed finding an artist that already had a demo would be a more practical approach.

We wanted to find a young artist with a small following in social media, one that had already released at least one piece of work. This would give us a build-up situation rather than creating everything from scratch. We wanted to continue to build up their character style and increase their social media presence, this would be the core focus of the marketing, partly due to the nature of succeeding in the current music market place and the best utilization of our teams talents.

Our team member Shannen introduced us to an artist she had worked with previously whom she believed would be a good fit and had an upcoming single that we could work with.

The Client

Daemon (stylised DÆmon) is an artist originally from Oakland, California who had recently relocated to Berlin. As an independent rapper his previous music releases bridge the gap between underground club music and new wave futuristic rap. At the time we assessed him he had an audience of 15,000 monthly listeners on the streaming platform and 7,500 followers on Instagram. His previous work had included an EP named 'Cycles of night' and a two part visual series posted on YouTube called 'Honey'. Daemon had also published his own poetry.

The team came onto the project after listening to the new Demo titled 'Wax' a short single which was melodically similar to his previous releases, showing a clear inspiration from artists such as Playboy, Carti and Pink Pantheress.

Once the team had familiarised themselves with the artist it became clear Daemon had already created his own strong identity and we wanted to progress his rough artist image forward onto the new release. Discussion on the market to focus on promoting him moved forward as Deamon, who currently resides in Berlin, however his analytics showed his largest listener base was in London. Due to this and the team's deeper knowledge of London based events and releases we decided to focus on marketing and promoting to a London youth demographic.

From this we received both the finished demo along with the photographs that Daemon had that he wanted to be used in marketing the single release.



Figure 1 DÆmon pictured in promotional material for the release

The Marketing Plan

Compiling the plan we sent out rough goals that we and the artist wanted to achieve during the release and broke them down into component parts and tasks. The idea of working towards a contract signing was brought up at this point however we believed that the time frame during the single planning would be too short and that it would conflict with the idea that Daemons identity as an independent self-released artist.



Figure 2 Goals and paths needed to reach them

The team compiled a timeline of activities needed to realise these goals and the single release both the pre and post schedules relating to fandom growth and artist visibility.

In order to proceed with the development of Daemon's visibility in a saturated rap market with a minimal budget the team begun a process of looking into possible collaborations with brands and or venues. The team also utilised social media platforms, both of these routes being relatively cheap marketing strategies.

Team roles were designated from the start of the project based on who had the most relevant experience and knowledge in particular roles. Roles were delegated to the team as seen in figure 3 however throughout this period whilst focusing on solo roles the team meet weekly to discuss developments and findings. This continuous dialogue kept the team on track working towards the same goals. The meetings meant the team had the ability to fluidly adjust the marketing strategies and budgeting allocations to sections we believed would benefit most.

Team Member	Role
Shannen	Rlease schedule & partnerships
George	Live Events
Marcel	Accounting
Izzy	Data Anylisis, Audince growth

Figure 3 Team roles as deligated during the first meeting

Delivery and Implementation

Track Production

Having already received the WAX demo and wanting to move forward with its final mixing and mastering so that work would be able to begin on the visuals as soon as possible DAEMON was given a deadline of 19th of December. In this time the artist was given two studio sessions to work with his long term producer to remove previous samples that were used in the track. A meeting was arranged with the team a week prior to A&R for Daemon to receive the team feedback for any small changes we believed should be made.

From the start of the New Year the team then began the process of sending the finished track and video brief to the music video director of Daemons choice with treatment, shoot schedule and budgeting breakdown to be received back by the 16th of January.

During this time the team will be working on marketing tasks, including producing merchandise mock-ups with the company Printfall, in order for the merchandise to be printed on demand when ordered by a fan. Finally as the music video production begins the team will begin the submission of the track to online distributor Tune Core, and Daemon's registration to the PRS and PPL as he is not yet a part of either organisation, and it would be necessary for the London based promotion

Live activities

The team first began planning the hosting of a solo show for the artist at Peckham audio. As the plan for the release expanded and with budgetary constraints the show would have cost over 20% of the release budget, this would have had a knock on effect on the scope of other marketing. With no guarantee that the artist would be able to sell all 220 tickets for the venue, we decided to look for a different approach to live performances. The release taking place in London, research began to find a live event where the artist could join a roster to share the expenses of a venue. This cheaper cost would have all the benefits of a solo show with less pressure on ticket sales.

Boiler Room was chosen as the best step forward, Shannen had previous connections with the venue so she was in the best position to reach out to them and discuss the possibilities of a booking that could line up with the single release date on 24th of March. Boiler Room with their 'Broadcast Lab' feature offer platforms to new artists like Daemon. The venue demographic fitted perfectly with Daemons target audience of 16-25 year old with interests in new, up and coming underground artists. With this live event Boiler Room would give funding of £2,000 to curate a launch party. Ticketing set up and more would be controlled by Boiler Room with the team only having to curate a small line-up for the event along with finding a venue to host the show which would end with the launch of Daemons single WAX.

Traditional media

Due to the marketing budget being expanded with the Boiler Room launch party serving as a live event more of the budget was able to be allocated to the promotion of the single. Though the promotion will largely depend on social media based advertising, traditional media is still a relevant part of the marketing. This is due to traditional media having the ability to cast a wider net of exposure with both consumers and people in the music industry.

Prior to the release of the single a watermarked track will be sent out to media outlets such as Dazed, Resident Advisor and NME Magazine. Keeping to magazines that are consumed by the target audience of the marketing campaign we believe will bring the chance of publication higher along with a growth in engagement. Radio was another part of traditional media that the team wanted to tap into, as not only

could it bring Daemon in front of a larger audience than social media marketing, but it would also help him connect with others working in the industry and the possibilities of further opportunities in the future..

With connections with the underground radio station NTS Shannen would contact them to book a 2-3pm show on the network. With over 2.5 million monthly listeners as of 2021 and the radio station focusing on fostering the underground music scene Daemon would be positioned in front of the perfect audience. It was planned for him to debut his track a day early, exclusively on the show with a larger time slot the audience would have time to get to know Daemon as both musician and creative. He would have the opportunity to then create a connection with some of the listeners to create active fans. The single will also be uploaded by the team to Autonomy to bring about radio plugs on other stations and streaming services playlist plugging.

Social media

Continuing with the marketing Daemon will also be posting snippets of the new single as well as BTS content of the music video in it leading up to the release date. The week prior to release in a cross promotion effort the artist will be teaming up with the street wear brand Daily Paper to do an Instagram take over, this should promote the single along with the Boiler Room event. Daily paper having collaborated with other underground black artists and have used their Instagram platform of half a million followers to push previous artists to their audience in effort to grow the artist's audience base.

In the discussions around demographics and marketing, the team thought carefully about the Parasocial relationships that social media influencers and artists can develop with fans. Creating these parasocial relationship has been seen to build a long lasting dedicated fan base's which the team felt would support growth in Daemon's career if he could have a constant back and forth engagement artist to audience.

From the team's collective experience, Daemon was felt to be in the perfect position to engage in this parasocial relationship through being a relatively small artist, this meant his audience could feel closely connected to him and engage in his success as he grew. Adding more interaction into his usage of social media could make it relatively easy to develop a dialog with his fan base, this accessibility and adds another way of building on fan/artist relationship (Giles, 2009).

It is crucial whilst we try and bring in a new audience to Daemons music not to alienate the current fan base and casual listener he has. With this in mind the team looked at ways to create a closer parasocial relationship with the current audience. Researching into social media based engagement with small artist the platform Discord was a prevalent platform that young artist have been using to engage with their core fan base. With this during the lead up to the release of the single a discord will be made which will include exclusive merchandise drops such as NFT to create the feeling of being a part of an insider crowd and strengthen the bond between artist and fan. This new social media app will bring he's pre-established audience closer due to its causal nature, creating further connection and dialog with his fan base (Giles, 2009).

Once the single has been released the remaining marketing budget will then be used to promote the single drop on Instagram. With advert having a cost-per-click model unlike traditional media this model means that the money will be spent on guaranteed engagement with the artist and new single. The advert will be able to run until the

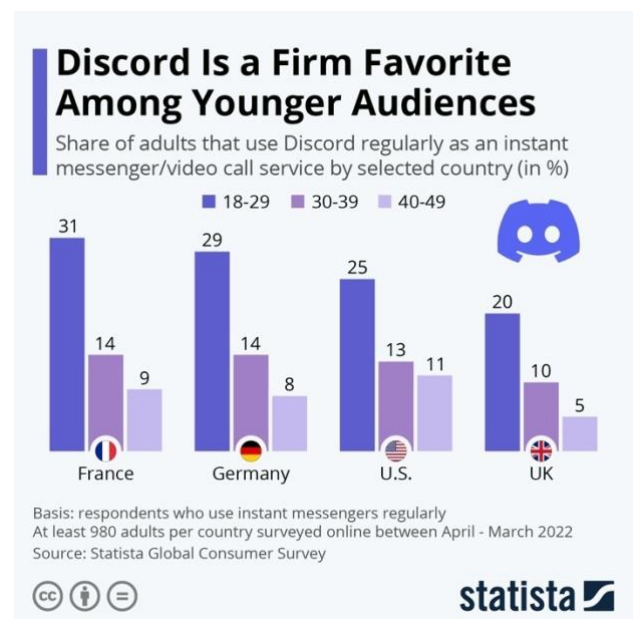


Figure 4 Discord Userbase(Fleck, 2022)

whole budget is used which with recent figure the £1000 invested into the advert will lead to roughly 1,250 click through onto the artist page which doesn't include any passive engagement.

Remix

In addition to engaging Daemon's current audience the team discussed the different options for a remix and the possibility of trying to collaborate with a larger artist with audience and genre cross over's. Because of the budgetary constraints we began to look at ways to use the remix, to instead create more engagement from his audience. We decided that the file for the single would be uploaded to Daemon's discord and a remix competition to take place, the winner of the competition receiving royalties from the song.

Conclusion

In the creating and planning of the single release as a team we were able to use a small budget to maximum effect, whilst also taking into consideration the real life constraints of the artist's personal budget for the release. Items such as the social media marketing are optional, along with a larger budget for media assets that can contribute to the plan. The artist will be able to use the portfolio as a base for how he builds his marketing for the release. The main factors in growth focused on social media engagement along with brand collaboration. The implementation of these smaller budgeting strategies the team believes to be the main source of growth to happen from the marketing plan. This clear plan of action gave the artist Daemon confidence in our approach and our research and time spent working with him meant the plan was personalised to maintain his identity and values as an artist and individual.

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[top/#:~:text=As%20mentioned%20above%2C%20a%20trending,to%20reach%20the%20top%2010.](https://totalsocialmedia.wordpress.com/2009/07/26/trending-topic-on-twitter-how-many-tweets-to-reach-the-top/#:~:text=As%20mentioned%20above%2C%20a%20trending,to%20reach%20the%20top%2010.)

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