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## INTRODUCTION

In this evaluation, I'll be looking at strategies to empower a brand, how to use specific elements for a particular genre as the foundation for a marketing plan and the opportunities rather than the obstacles for a woman in a male dominated culture.

My mission is to strengthen not only the artist but the entire brand 'Lilly Palmer', a German Techno DJ. By deepen my knowledge about the Electronic Dance Music industry, I aim to see what is suitable to adopt but also what is missing on the current market to use for to this campaigns advantage.

I have chosen Lilly Palmer because of her talent, the potential I see in her as "the whole package" and the fact that she's a female DJ in a genre dominated by men, something in my opinion that distinguished this genre from others.

This 3-year marketing plan will not focus on a specific album release or tour, due to the fact that single releases are considered to be more relevant today (Goedicke, 2021, Leight, 2018) and Palmer is constantly performing since this is the major income source for her as a DJ, so a specific tour is not to prioritise (Karlsson, 2021, O'Malley Greenburg, 2012). Lilly's manager Karl Goedicke explains that touring used to be about pushing releases, while now, an artist releases tracks to tour and streams are not of importance in Techno (Goedicke, 2021).

Building up a unique brand globally is therefore the highest priority for this project. The effects of the pandemic will be taken into consideration but not in focus for the campaign or strategies, because the opportunities for an up-and-coming artist for future growth has not been affected (Boyle, 2021 p.14, pp 27-28).

## **ELECTRONIC DANCE MUSIC**

‘EDM’ is the third most popular music genre in the world after pop and rock (Watson, 2019, p.5) and dance recorded music reached a breaking record 2020 with \$1billion revenues (Boyle, 2021 p14). Beatport, the leading online DJ community with 36 million unique users reports that Techno is their bestselling genre for the 5<sup>th</sup> year (Beatport, 2021, Boyle, 2021 p.28). Undeniably, there are opportunities for expansion and a demand for an artist such as Lilly Palmer, with a constant growing EDM audience globally.

## **FASHION**

The genre is finding new ways to expand and DJs are building bridges between their music and other industries and platforms. The fashion industry has applied the music to their runways, The Martinez Brothers composed the music for Givenchy’s shows and played at DKNY’s event at New York Fashion Show. SebAstian was the music producer during years for Saint Laurent’s shows, the brand also produced one of his music videos. Several DJs can now also title themselves as designers, Steve Aoki is behind the ‘Dim Mak Collection’, sold at the famous department store ‘Saks Fifth Avenue’ and has partnered with other brands in clothing and accessory.

Black Coffee and Zhu have also teamed up with brands for special edition items and Sita Abellan has except from designing for labels also released her own brands such as ‘Techno Capitalism’ and ‘Lilith’, a jewellery collection worn by celebrities like Kim Kardashian (Pharm, 2019). Fashion and music have always been a part of each other, it’s not too surprising that the more popular and trendier EDM is becoming, the more interest you see from the fashion industry which is all about “the latest”. These

brands and DJs are all well-established, but the concepts can be adopted to a considerable smaller scale without a massive budget, as long as you stay true to the artist (brand) and keep the credibility, which is fair to say that Sita Abellan and the rest have done.

## COLLABORATIONS

In 1954, Elvis Presley agreed to do what would be his only commercial and collaboration, he agreed to sing the jingle for the 'Southern Made Donuts' bakery, because he really enjoyed their donuts and a box of the shiny pastry was also his payment for the job (Blazeki, 2017, Locker).

Since then, raising brand awareness by collaborating with famous artists has exploded, and the EDM industry is no exception. The brands behind today's electronic festivals are countless. Budweiser sponsors Tomorrowland, "Budweiser believes in the power of music to transform" (PRnewswire, 2016), while Heineken is the big name for Ultra Music Festival (Johnson, 2017). The beer brands are not only paying for a well-placed logo, but they are also contributing with festival apps and spectacular events to get the festival audience attention, and with success.

76% of festival visitors feel more positive towards brands that sponsor an event/concert (Fromm).

"The new rock stars", namely the DJs, with global exposure and great power on social media platforms, has for many years been attractive ambassadors for some of the biggest brands in the world. In 2013, the beverage brand 'Absolut' partnered up with Swedish House Mafia. Together, for the release of the trio's hit 'Greyhound', they presented a concept where Absolut was merged into the song, the video, the tour and their digital content (Boucher, 2014). In 2021, the furniture giant IKEA

announced their collaboration with the Swedish DJs. A collection will be released during 2022, where “home furnishing solutions” are designed to make it easier and available for everyone to be creative at home for playing, listening and producing music (IKEA, 2021).

In 2014, Afrojack and the video game device brand Razer teamed up on an app, released for new producers who would get tips and tricks from the DJ and being taught how to create beats with the app (Boucher, 2014). Steve Aoki is very familiar to different types of partnerships, other than his fashion involvement, he has collaborated with, to mention a few, Sol Republic Headphones, Bud Light and Trident Gum. Aoki explains that if a sponsor approaches him with a product to put his name on it, it's essential that the company supports EDM, “you have to help build the culture. You can't go in and buy the culture” (Hall, 2015).

In the opinion of manager Goedicke, Steve Aoki and these DJs killed the industry with their commercial approach, “What is music culture? EDM became a sell-out and the brand has no value to the scene” (Goedicke, 2021).

By seeing this variety of brands and products together with these artists, it's interesting to see how most companies manage to maintain their credibility to their original brand persona and staying true to their product. By not only leaving the traditional way of advertising, they are also taking the same product as the public knows and placing it in new contexture and without the consumer realising it, suddenly it's the most natural thing that electronic DJs are creating furniture and beer is encouraging me to download an app.

I'm uncertain if chewing gum is truly a part of strengthening the EDM culture, however, the financial part of it, probably is.

## GAMING & LIVESTREAMING

Gaming has been of importance for the EDM industry for years, with games like 'DJ Hero' opening doors (Jacobs, 2009) and it's growing fast. The industry is more than 20 times the size of the entire electronic music industry (Boyle, 2021, p.75).

Livestreaming is as well in constant movement, especially after the pandemic when shows had to be moved to devices from venues and arenas (Boyle, 2021 pp. 49).

In my opinion, one of the main positive outcomes is that suddenly the opportunity to reach thousands, even millions of viewers, is not only for well-established artists but more importantly, also for the up-and-coming artists.

Marshmello is a great example of how to indulge these segments as a part of how to market your brand. He pushes his music through his YouTube channel, a mobile game and he was also a part of the video game 'Fortnite', where he held a concert which had 10,7 million viewers globally (EDM Nations, 2021).

In 2018, the third most popular game in the world 'Grand Theft Auto Online' involved EDM. In the game, there are several radio stations for the player to listen to as well as buying their own in-game nightclub. Where the player can choose their residence DJs like Dixon, The Black Madonna and Solumun (Yopko, 2019).

This is not only a way of getting further exposure, great financial deals and reach a wider audience, it's a way for new fans to discover you. At the end of the day, each artist's goal should be to grow their fanbase. Without fans, it doesn't matter how many streams, likes or sync deals you have. The next step is also as hard if not more complicated, the relationship you want to build with your fans and manage to keep it. Aside from social media, livestreaming is a good opportunity to get closer to your audience and as well a chance to encourage engagement.

According to Goedicke, the Lilly Palmer team used the pandemic to grow her profile, “while people were moaning over losing money, we invested in well produced streams from a cool mansion and those streams made her famous” (Goedicke, 2021).

## **MALE DOMINATION**

Since 2012, the business magazine Forbes are ranking the world's highest-paid DJs every year, yet until this day, there has never been a female DJ on this list (Mercuri, 2019). 'DJ Mag's Top 100 DJs' list is every year presented based on Google Search volume, in 2020 the women presence was slightly stronger than previous years, in 2019, 8 women were included and 13 female acts in 2020 (5 newcomers included). The Australian duo Nervo are ranked the highest, as number 20 (the duo's highest rank so far) and the second one, 12 placements down on number 32 is Charlotte De Witte (Stone, 2021).

In 2018, Nina Kraviz, Amelie Lens and Charlotte de Witte grew their social media and Spotify followers faster than the Top 5 DJs (male).

During the same year, the female techno DJs were the top performing ones with Nina Kraviz playing 35 festivals and Amelie Lens played 27, a remarkable difference to her 4 festivals played in 2017 (Boyle, 2021 pp10-11).

Despite the positive numbers for the Techno genre, only 9% of music on EDM labels are produced by females and only 19% of festival artists were women.

150+ events are aiming for a 50-50 gender balance in their line up by 2022 (goal set before the pandemic), only 3 festivals succeeded with a 50-50 line up in 2019 (Boyle, 2021 p.14), it remains to see if this is a realistic goal. Rakesh Sharma, artist festival booker is not under that impression, because the variety of female DJs is just not

enough. Stephanie McGuire, former manager of Nervo, disagrees and is of the opinion that promoters should educate themselves more, try harder to find the female talents out there and have the courage to be different and spot the next big act (based on talent, not gender) rather than looking at each other, afraid to not follow the stream (McGuire, 2021).

Rakesh Sharma points out that one must remember that electronic dance music has grown very fast but compared to other genres, is very new with only 30 years compared to for example pop. Hence, why it might still be a distinct gender gap but he believes that the genre is now ready for more women, one of the reasons being because today, gender issues and salary gaps are talked about (Sharma, 2021).

Stephanie McGuire believes the role models are mainly male and compares it to the football world. Her artists Nervo were for a long time the only female act on DJMag's top 100, a list children look up to. She, like Rakesh Sharma mentions the fact of time, "it's not long ago that we didn't even have the right to vote. In my opinion we are really developing and making big steps in the right direction, more and more successful female EDM acts are arising. We still have a long way to go, but I'm hopeful for the future" (McGuire, 2021).

When the Australian DJ Alice Wonderland was asked about the gender subject in the industry, she replied via her publicist that "she doesn't usually comment on gender ever".

It is extremely difficult to find the "actual" background and reasons for this remarkable phenomenon that is still a fact in 2021, where are the women?

It is hard to accept that the origin of this matter would be simply, pure sexism.

In the book 'Beyond the Dance Floor' 2012, several female DJs are interviewed and explains that most of them presents themselves first as musicians and second as

women and not “sex objects”. And these women usually don’t call themselves feminists, since the industry looks at the term being something negative and not fashionable. It is stated that women have to make the decision in their approach, whether to present themselves as a woman first and a DJ second (or the other way around) when men doesn’t. When a male DJ is on stage, the audience (and the industry) presume the DJ is up there because of his talent but when a woman is behind the deck, there is the unspoken question if she is on stage because of her DJing-abilities or because of her physical appearance (Farrugia, 2012 p.40).

Manager Karl Goedicke’s thoughts are clear, “men are idiots, it’s a male driven community and they don’t care, they feel threaten by strong women”. Karl refused to let the questioning hate comments on social media, “another bimbo behind the deck” stand in the way of developing Lilly as an artist. The team decided to use her looks to provoke with her always wearing leather pants and as soon as they would post a picture with Lilly in a skirt, it would explode. He adds that he would never book Lilly for a female DJ night because he believes that it is stigmatising and only enhance the problem, (Goedicke, 2021).

To look at the industry and understand the level of a ‘gender gap’, is an understatement, because it’s a gender valley. The lack of discussion in the music industry but also in the public is as surprising to me. On the other hand, when women themselves, as Alice Wonderland amongst many, doesn’t want to be associated with the problem/situation or even make and take a statement, how can it change? The responsibility must be owned by everyone involved, DJs, labels, festivals, bookers, press, brands and industries like fashion and gaming. They are all the key to a faster and required development, to give the same conditions for opportunities, room and exposure to the female DJs.

Once this message comes united from all, the responsibility will also be applied naturally on the audience. Hopefully as natural as it is to buy a table from IKEA with Swedish House Mafias logo on, in 2022.

The American DJ Kennedy Jones took the matter in his own hands with his initiative at his Tomorrowland performance 2015, by sending a message. His female friend dressed up like him and when the show started, the friend was the one entering the stage pretending to be Jones while he's talking to the crowd from behind the stage. "What does it take for you to believe something? Hearing it? Reading it? Seeing it? I want you to ask yourself one more thing... is seeing it, believing it?" and the friend reveals herself, Jones continues "before she reviled herself you weren't questioning her music abilities or credentials. When a musician steps on a stage whether male or female, they are a performer".

Kennedy Jones explains that there are issues in the industry, his talented, hardworking female artists friends and colleagues are constantly talking about the struggles they must deal with, "The struggles they meet because, I wouldn't even like to call it sexism, just indifference" (YouTube, 2016).

According to the Encyclopedia Britannica, "Sexism in a society is most commonly applied against women and girls. It functions to maintain patriarchy, or male domination, through ideological and material practices of individuals, collectives, and institutions that oppress women and girls on the basis of sex or gender" (Masequesmay, 2021).

Kennedy Jones initiative is inspiring and should be saluted for giving the issue a voice and spotlight. But again, the word sexism is rejected and avoided, when it clearly is exactly what it is about, hopefully as Stephanie McGuire says, "The gap is surely but slowly getting bridged (McGuire, 2021).

From a marketing perspective, I will try to use the lack of female DJs to the plan's advantage. Since there is still so much that has not been done yet by a woman in this genre, it will solely be a motivation to explore creative ideas and directions and seen as an opportunity to believe that the sky is the limit.

## **MERCHANDISE & AUDIENCE**

In 2016, the global music merchandise was valued \$3.1 billion (Christman, 2017), it's the third highest source of income after live music and recorded music (Forde, 2018). A culture that might have started as a t-shirt, purchased as a memory, has now an important role to play for an artist.

When music went digitalised, merchandise sales became of higher significance as a revenue stream. Not only is it a way of making money, today, it's an important way of empowering your brand and spreading it (McIntyre, 2017).

There are a lot of updated directions that follows the direct-to-consumer approach. Several acts focus on offering eco-friendly and recycled products, customized and print-on-demand articles and the usage of digital platforms as the main source for spreading and selling the merchandise rather than at the venue, on tour.

When Marshmello did his performance in 'Fortnite', the gamers who were watching, were offered artist merchandise to "enhance" their experience. Not only a financial opportunity but also a way to reach a new audience and brand "ambassadors" (Musically, 2019). To be a fan and feeling physically connected to the artist used to be by going to the record store and purchasing the CD (or vinyl) you were holding in your hands. Today, when we use digital streaming platforms to get our music, the

fans are looking to merchandise instead to feel closer and connected to their idol (McIntyre, 2017).

There is a massive opportunity with this development because it doesn't matter if you're a well-established, world-famous star or an up-and-coming artist, the purpose remains the same, to connect with your fans. From a marketing perspective, knowing your customer is crucial. For product marketing, a clear and deep understanding of the customers, the market and their needs, is key (Sleeknote, 2020).

This is also applied to an artist. From previous experience working with artists in the pop genre, I learned the great importance of consumer market segmentation.

The more detailed view of who the fan is, geographically, demographically, behaviour and psychographic, the better (Martin, 2011), and every aspect of every campaign should be targeted towards that profile as much as possible (McCharty, 2021).

When it comes to the EDM genre, the entire fan relationship looks different.

EDM fans holds less fandom for a specific artist and more to the genre as a whole, compared to other music fans (Eventbrite) and the message online is clear, EDM is a lifestyle, shared by a wide type of audience (Medium, 2018, Bruyère, 2017). The listeners are 55% men and 45 % women, most popular for the ages 18-49 and 35-49 (Nielsen, 2014). From one point of view, this could complicate approaches in campaigns, are they targeted and niched enough? On the other hand, it also opens wider doors when reaching out to a "lifestyle" audience rather than a fan persona, for example with merchandise. Instead of targeting loyal fans with Lilly Palmer products, items adjusted after "the" EDM fan and the experiences that comes with these products can be offered, with a Lilly Palmer "touch". A strategy not only for financial purposes but also for a more powerful reach.

Out of all the 5 big genres (rock, pop, country, hip-hop, EDM) EDM fans spend the most money on music related products (53%), including concert and festival tickets, downloads and merchandise and a third of EDM fans pay for a music streaming service (Musicbiz, 2018). On social media, the fans talk more about EDM and concerts than other genres and there is a massive amount of posts/dialogue during EDM concerts. A survey shows that 1 out of 4 posts regarding EDM happened during an EDM event, which can be compared to 17 million social media posts in one year (Eventbrite). This audience behaviour will be significant for Lilly Palmer's campaign and applied to the merchandise promotion alongside the strategies for social media, exposure and building a fan base.

## **STRATEGIES & GOALS**

The main goals in Lilly Palmer's marketing plan for 2022-2024 contains of 4 elements, Growth (fan, social media and DSP's), brand collaborations, performance and merchandise, to create awareness, making connections and generate revenue (Guerilla, 2007, p.15). Authenticity is the key word when talking to Lilly's management, as well as relevancy, "you don't get famous by saying yes to everything". Every club is carefully selected which is also the strategy for their future collaborations (Goedicke, 2021).

## **DIGITAL PLATFORMS**

Since I started to work with Lilly Palmer 2,5 months ago, her audience growth on all platforms has all increased (Chartmetric, 2021), her Instagram followers has grown with 500.000+ followers. The reason behind this efficient growth is probably because she has performed at 3-4 venues a week during this period and as stated, the

audience are active on social media during the actual event (Eventbrite). After a performance at Time Warp Festival, the Belgian DJ, Amelie Lens quadrupled her daily growth on Instagram, YouTube and Spotify (Watson, 2019, p.12).

Lilly's steady growth on TikTok is no exception, compared to the Top female DJ's, this is the platform where she outruns them. Unlike them, Lilly posts regularly and according to Jason Derulo, the "King of TikTok", consistency is key (YouTube, 2020). TikTok has proven to be an efficient way for Lilly to reach a wider audience, and by analysing the comments from the audience, most engagement are from women, globally (TikTok, 2021). Lilly's management confirms that Lilly's engagement per post is extremely high, 10% per post (Goedicke, 2021, Find Your Influencer, 2019).

During 2022, the goal is for Lilly to have 1+million followers on Instagram and keep the growth rising on the DSP's as well as other platforms, all will be the KPI's to follow throughout the 3-year period.

The #Girlsletsplay is a segment for Instagram, TikTok and YouTube. Short tutorials, where Lilly demonstrates in a cool environment, basic steps and tricks behind the deck. An initiative to encourage females to pursue the art of DJ'ing and an opportunity to create a unique, strong hashtag to be associated with Lilly. This campaign is part of the partnership with the German audio brand Sennheiser who will contribute with headphones as prizes in competitions held together with the tutorials, and they will sponsor a video-tour. Sennheiser should be considered credible sponsors in the context, (other than the national bond to Lilly) their headphones are ranked as number 1 for DJ's (Pierce, Chiarenza, 2021) and surely a natural item associated with the culture.

Lilly's overall content and language on social media will keep the same direction as it currently is because the statistics (Chartmetric, 2021) shows that it's a winning

concept. When comparing to other female top DJ's accounts, they all have a similar approach with clean aesthetics, mainly content from performances and tours mixed with a touch of personal posts (Instagram, 2021).

## BRAND COLLABORATIONS

Pandemic or not, live streaming and other forms of digital performances are probably here to stay. Sensorium Galaxy, a new VR platform is releasing their dance music hub PRISM later this fall. Selected DJ's will give performances on the platform as digital avatars of themselves. So far, Charlotte de Witte is the only female DJ who's a part of this virtual world (Sensorium Galaxy, 2021, DJMag, 2021)) and I'm aiming for Lilly Palmer's PRISM debut by 2023, when we consistently are catching up with the top female EDM DJ's level of audience/followers by building up the brand.

The visual importance will be adapted further in the campaign. Palmer, like other DJ's (e.g. Nina Kraviz, David Guetta) has released well produced videos when playing sets in extravagant and beautiful environments (YouTube, 2018, 2020).

Sennheiser will support a visual "tour", set at well-known sites, with the purpose to broadcast attractive content and an attempt for engagement and audience attention (by going viral).

Since gaming plays an important part to the genre and with the financial aspect that comes from such an opportunity, a collaboration with PlayStation will be implemented. The release of the game "Outcast 2" is to be announced and not yet official (Releases, 2021), where most of the game tracks are by Lilly Palmer. I have chosen this game because it's not as visibly violent as other games who has no

release date yet (What to play, 2021), an approach I believe suits Lilly's brand and personal preference.

My vision is an official announcement during 2023 and game premiere in 2024.

PlayStation should be a good fit and theoretically, the company hopefully has an interest in such a project. The female gamers of PlayStation are increasing, almost half of their gamers are women (Barker, 2021) and the company has discussed their gender pay gap through a published report (PlayStation, 2020). Investing in promoting a female DJ should therefore be suitable for their profile.

To add, opportunities together with platforms such as Twitch and Roblox should also be considered in the future, in 2020, plenty of EDM channels were high ranked in Twitch's chart toppers (Nguyen, 2020).

One of Lilly's hobbies is to spend time at the beach, something she shares with her followers occasionally online and she has previously initiated a few beach cleans (Facebook, 2021).

For a good purpose and to show personal engagement and content, the fans will be able to follow and hopefully participate in a small beach clean "tour" together with Lilly who'll go to 3 beaches in 3 different European countries to clean up. This will be a part of a bigger project where 'eco-friendly' and Lilly's personality will be in focus, The Green Motive collaboration.

The impression of Lilly Palmer is a sporty woman, she likes to do outdoor activities and her look is athletic minimalistic. Her style and passion for environment is the foundation for the Lilly Palmer clothing line that will be designed and executed together with the company The Green Motive, a marketplace for sustainable brands and fashion. The company's goal is to phase out unethical trading and fast fashion.

They only sell eco-friendly, cruelty-free clothes and plant a tree for each purchase.

Lilly's line contains of female sport outfits, tights and different tops with a discreet Lilly Palmer logo. With this project I aim to reach a new target audience and give women who's not necessarily familiar with techno, a chance to get to know the brand Lilly Palmer and become a fan, if not of her music, of her products. A second part of this collaboration will be the merchandise.

In my proposal, I was planning to use an external distributor for the merchandise project. I have now realised that the process can be simplified by using our existent partner The Green Motive as the sales platform also for this. This way, the theme will stay consistent by doing 100% eco-friendly products and all products are collected on the same place which should make it easier for the consumer and what consumer wants is simplicity (Spenner, Freeman, 2012). The Green Motive also already offer their clients something that is of high importance for our campaign, the "festival" section (The Green Motive, 2021).

I have discovered that the merchandise offered by both male and female DJ's on the market 2021 is not revolutionary or particularly unique. T-shirts, hoodies and vinyl's summarise it well (see appendix 1). The Lilly Palmer collection will have the "predictable" items such as t-shirts and hoodies but to make her merchandise more exciting, the non-typical products will be in focus. Lilly Palmer earrings and the perfect kit for the festival and techno rave, to be paired together with a 'LP' belt pack and a half cap. The concept is, that everything you need in terms of looks/outfit and necessities for a great experience, is offered. The festival kit includes glitter, a pocket fitted water bottle, a hand fan and a small plastic bag e.g. for your phone or as a wallet (See appendix 1). The collection will be pushed on all platforms and at festival

and designated club gigs, selected items will be sold, alternatively handed out as free gifts (the hand fan and the phone case).

## ADVERTISING

In general, a digital push is relevant for established and independent artists when releasing music (Hustler, 2021) In my proposal, I was planning to empower Lilly's merchandise campaigns and releases with strategic placed advertising campaign on Instagram and Facebook. I have been informed by the management that they never pay for posts. Karl explains that her fast-paced growth is by staying authentic, conquering country by country and inviting fans on social media to Lilly's world but not revealing too much of her personality. Massive deals have been turned down because they are simply not relevant to the brand (Goedick, 2021).

I will respect their strategy; however, I believe showing more of Lilly's personality will strengthen the brand and make her stand out in the eyes of fans, partners and press.

## PRESS

An important and long-term goal is for Lilly's digital press footprint to grow considerably. Initially, in 2022, in connection with the merchandise premiere, Lilly will release a new track (May 2022) and to attract the attention from press, a 'LP' hand fan will be sent to selected journalists from important platforms together with a press release in a traditional letter to then be followed up with a email where the journalist receive the press release digitally, with further information and the link to the merchandise collection (with an additional reminder about the clothing line as well). To build up a relationship with these journalists throughout the 3 years is a priority, by 2024 my goal is that Lilly Palmer is a given DJ for the press to follow.

## CONCLUSION

Personally, it's extremely fascinating to discover how obvious the discrimination of women is in the genre and the level of how accepted it seems to be still. For a community where the music is a 'lifestyle', one would think the gender of the "Rockstar" behind the deck wouldn't matter, that it's all about the music. In 2021, this is not yet the case and it's a sad discovery but also a fantastic opportunity for female DJs to take control of exactly that and use to their advantage. There is so much left to do that has not yet been done by a woman in the genre and that is motivational. In terms of exposure and finance, brand collaborations are of high importance and an efficient way to reach a new and wider audience whilst a distinguished fan persona is not as crucial as in other genres. As an old fan myself, I truly believe that showing fans your personality, especially online (in 2021) is a winning concept, authenticity does not have to do with how much you reveal or how far you invite the world to your world. However, I have definitely learned that "less is more" is a powerful strategy in the right place, i.e. the techno world, because it should be about the music and the experience, not if the DJ is "another bimbo behind the deck" or David Guetta is an avatar.

'Rome wasn't built in a day' and as proven, things are slowly moving forward. The audience's love and loyalty for electronic music is there, Lilly Palmer is a grand example of that, her current daily social media growth is beyond. There is enough room for more electronic female acts, all of us just have to make way and let them do what they do best, play.

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## APPENDIX 1. MERCHANDISE



A selection of merchandise from Marshmello, Tiesto, Charlotte De Witte & Steve Aoki.

Lilly Palmer's clothing line and merchandise.







#### TIMELINE 2022



**DESIGN AND  
DEVELOPMENT**

**CLOTHING LINE  
RELEASE**



**FESTIVAL  
MERCH RELEASE**

**MERCHANDISE  
LINE PREMIERE**



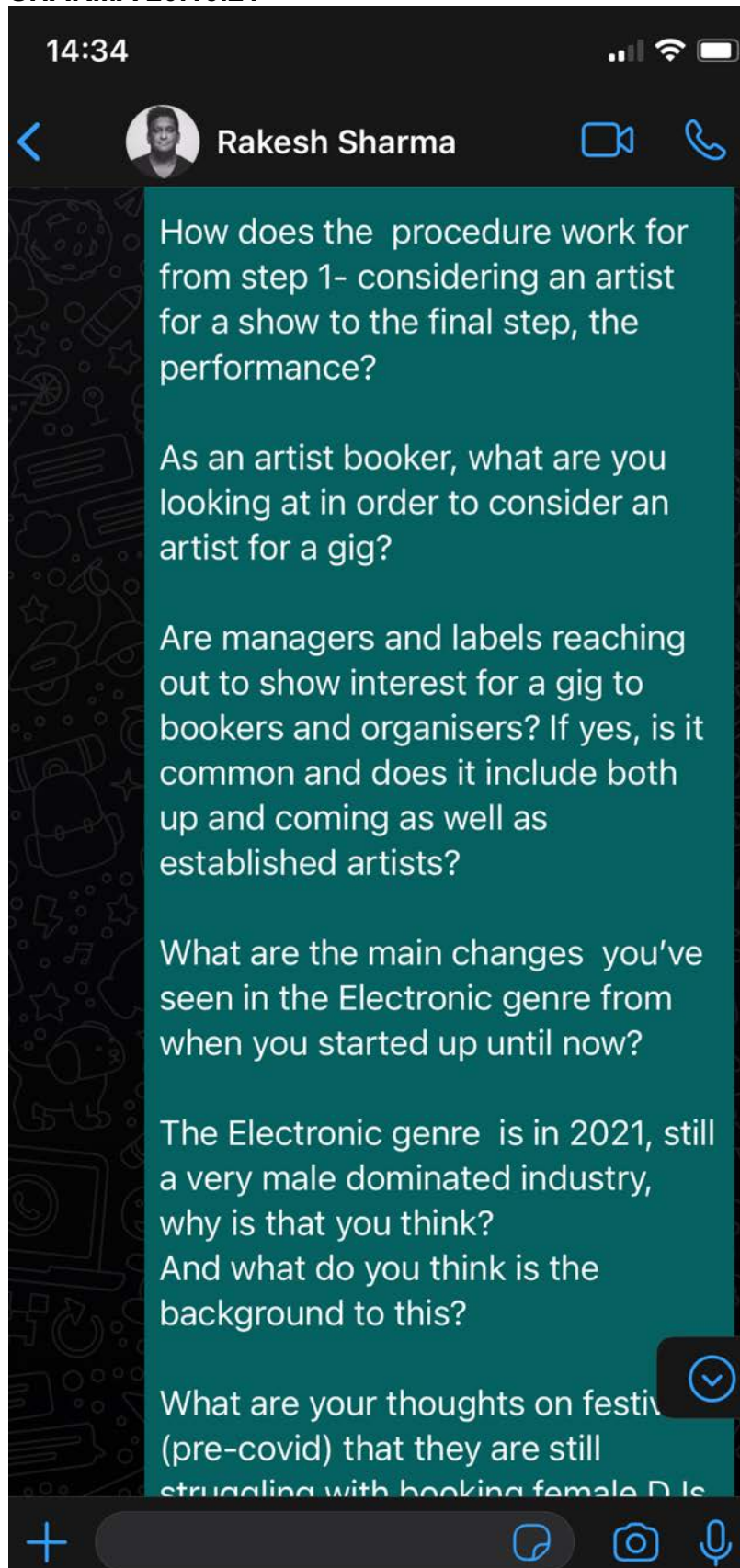
**NEW DESIGNS  
TOGETHER WITH EACH  
SINGLE RELEASE**

**SALES AND  
PROMO GIFTS**



## APPENDIX 2.

### QUESTIONS - ZOOM INTERVIEW WITH ARTIST FESTIVAL BOOKER RAKESH SHARMA 20.10.21



How does the procedure work from step 1- considering an artist for a show to the actual performance?

As an artist booker, what are you looking at in order to consider an artist for a gig?

Are managers and labels reaching out to show interest for a gig to bookers and organisers? If yes, is it common and does it include both up and coming as well as established artists?

What are the main changes you've seen in the electronic genre from when you started up until now?

The electronic genre is in 2021, still a very male dominated industry, why is that you think? And what do you think is the background to this?

What are your thoughts on festivals (pre-covid) that they are still struggling with booking female DJs to their lineups?

Is a 50-50 gender line up goal realistic for Electronic music festivals?

### APPENDIX 3.

#### QUESTIONS- PHONE INTERVIEW WITH MANAGER KARL GOEDICKE 15.10.21

Questions:

Is there a strategy behind the releases for Lilly's music? (do you have any specific months in mind for releases etc)

I'm under the impression that EDM artists normally don't release albums these days but focus on singles, is this correct? If so, why is that you think?

Has the pandemic affected Lilly's chances of growth in your opinion? If yes, how?

What's the vision, short term and long term goals for Lilly?

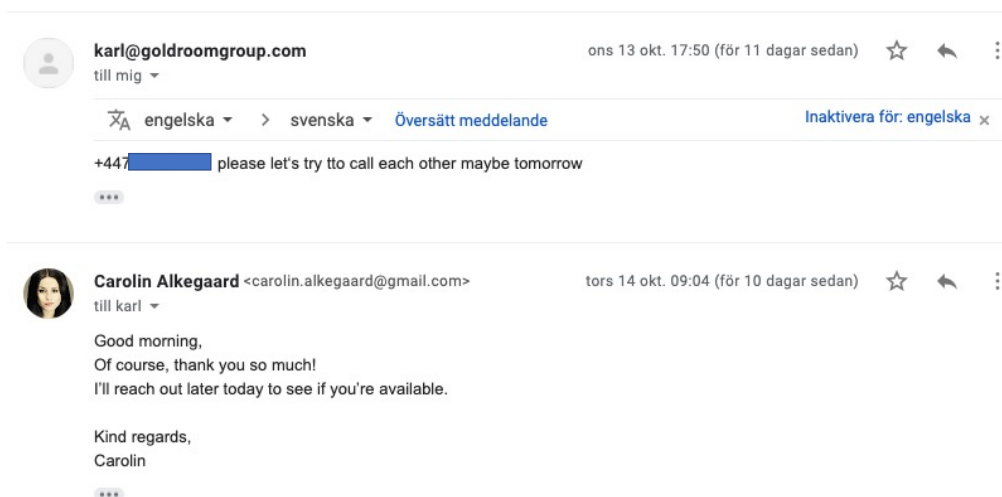
Where is she played the most (top countries) /where's the audience?

How does the booking procedure work for Lilly, do all the promoters contact you or do you also show interest for gigs?

What are the main changes you've seen in the EDM industry from when you started up until now?

EDM is a very male dominated genre, why is that do you think?

From your perspective, is there anything that is easier as well as more difficult for Lilly because she's a female DJ? For example, bookings, media exposure, collaborations?



#### **APPENDIX 4.**

##### **MAIL INTERVIEW WITH STEPHANIE MCGUIRE, EX-MANAGER NERVO 23.10.21**

#### **1. EDM is in 2021, still a very male dominated industry, why is that you think? And what do you think is the background to this phenomenon?**

I think that it's due to the fact that males have more male role models to look up to, similar to

the football world, the djMAG 100 is filled with male acts and not so long ago there was just one female act in there. NERVO was for long time the only one on the list, a list where young talented kids look up to. Also we need to keep in mind where we come from, it's not long ago that we didn't even have the right to vote. In my opinion we are really developing and making big steps in the right direction, more and more successful female EDM acts are arising. We still have a long way to go, but I'm hopeful for the future.

#### **2. What are the biggest changes you've seen in the industry for female DJs from when you started up until now?**

Social Media! We have way more power and platform to speak up now a days. There are Instagram pages going viral, for instance ones that show line-ups of festivals with only the booked female acts, blacked out all the male names, leaving just 1 or 2 names on the billing. Which shocked a lot of people and maybe even educated them.

#### **3. When you were working with Nervo, from your perspective was there anything that was easier and more difficult because they were women? For example, bookings, media exposure, collaborations?**

This one is hard to tell, because could you really measure this "phenomenon". I do believe that they are partially successful due to being female, as diversity was/is being demanded from a lot of companies. But I truly believe they are outstanding artists/songwriters and that is what really launched their careers in the first place. They started behind the scene, writing songs for others, one hit after the other. People didn't know back then the Nervo twins were behind those songs. Of course they were one of the first and most successful females in EDM, there wasn't any big competition, surely when other acts wanted to collab with a female act they would think of NERVO first.

But after a few years more and more female acts popped up and they still as of today holding their high ranks on the djmag and bookings are stable, if not more, next to having young children. That must tell us that they are just very talented, hardworking and unique, despite of their gender.

#### **4. What are your thoughts on festivals (pre-covid) that they are still struggling with booking female DJs to their lineups?**

Just insane, they should educate themselves and start doing what they are paid to do. Finding and booking talent from everywhere around the globe. I think there is a shortage on promoters that are willing to go the extra mile, to dare to be different and spot the next best thing. Usually bookers are holding on to silly competitions like DJ mag and are copycatting what other big festivals do.

I'm not saying that we NEED to book more females, because they are female. But try harder and find the female talents that are out there and give them a spot to show what they can do.

It all has to start with talent, gender shouldn't play a role!

**5.If you could change/influence something with female DJs in this instant in the EDM industry, what would it be, what would you like to see?**

Book a bit more TALENTED female acts on events maybe. But to be honest, I'm already very proud of the female community. If you really think about where we came from, 50 years ago we were designated to do the household, raise children and preferably not work. Now we have loads and loads more female DJ's that are being successful, A&R powerwoman's and female CEO's that run companies. We have come a long way and we are developing really well. Mark my word, just wait and see where we will stand in 50 years from now. The gap is surely but slowly getting bridged.

Thank you so much in advance, really looking forward to hearing from you.

All the best,  
Carolyn

---

**Carolyn Alkegaard**20 okt. 2021 12:24 (för 4 dagar sedan) ☆

Hey Hey Stephanie, hope you're well and are having a good week so far! I'm sending another sweet reminder here abo...

---

**Stephanie McGuire**23 okt. 2021 18:06 (för 22 timmar sedan) ☆ ↩ ⋮

till mig ▾

He darling!

See below.. please let me know if the answers make any sense: not the best in written answers.

1.EDM is in 2021, still a very male dominated industry, why is that you think?  
And what do you think is the background to this phenomenon?  
I think that it's due to the fact that males have more male rolemodels to look up to, similar to the football world, the djMAG 100 is filled with male acts and not so long ago there was just one female act in there. NERVO was for long time the only one on the list, a list where young talented kids look up to. Also we need to keep in mind where we come from, it's not long ago that we didn't even have the right to vote. In my opinion we are really developing and making big steps in the right direction, more and more successful female EDM acts are arising. We still have a long way to go, but I'm hopeful for the future.

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## APPENDIX 5.

### BUDGET AND TIMELINE OVERVIEW

This is an overview of the marketing budget.

Releases, performance, manufacturing, and sales of merch is not included in the marketing budget, it belongs to the sales department. It is confirmed from Lilly Palmer's management that they never pay for advertising. In conversation with Josephine Charpentier, Senior Marketing Director and Nina Akbari, Founder of Dashl (Beauty platform), only promotional costs are included in the marketing budget.

| LILLY PALMER -MARKETING BUDGET OVERVIEW 2022-2024 |                  |             |                             |
|---------------------------------------------------|------------------|-------------|-----------------------------|
| CAMPAIGN TYPE                                     | PROJECTED COST £ | ACTUAL COST | NOTE // DETAILS             |
| <b>MERCHANDISE</b>                                |                  |             |                             |
| Development                                       | 3000             |             | Designer package deal 22-24 |
| <b>Production // Digital</b>                      |                  |             |                             |
| Video Tour                                        | x                | x           | Senneheiser deal            |
| Website                                           | 1000             |             |                             |
| <b>OTHER</b>                                      |                  |             |                             |
| Promo: Beach Clean Tour                           | 1500             |             | Hotel, flight, food         |
| General Promotion                                 | 10000            |             | Photo shoots etc            |
| <b>TOTAL:</b>                                     | 15.500           |             |                             |

### TIMELINE OVERVIEW

2022 Strengthen awareness, build fan base & follower growth focus

2023 Bigger events and festivals (capacity)

2024 Brand highly recognised by fans, industry and press

### OVERVIEW TO DO:

Establish relationship with partners

Collaborations liaison

Brainstorming, research, planning, execution and evaluation over all promotional projects.

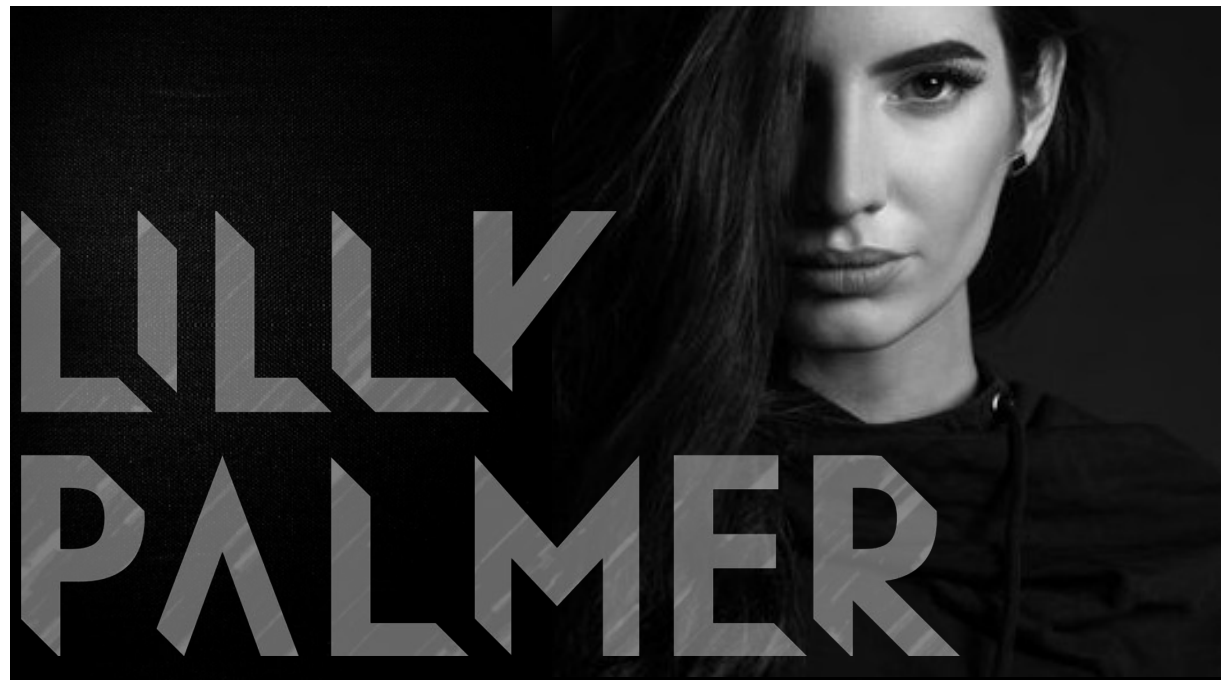
Main contact between external consultants and management.

Budget and schedule

### LINK TO DETAILED TIMELINE:

[https://docs.google.com/spreadsheets/d/1rQ6PSv\\_htBOWCoPFbyeJunAOZEYCyZ4ZYEayiGVoa4/edit?usp=sharing](https://docs.google.com/spreadsheets/d/1rQ6PSv_htBOWCoPFbyeJunAOZEYCyZ4ZYEayiGVoa4/edit?usp=sharing)

## APPENDIX 7. EPK & WEBSITE



### BIOGRAPHY

” *MUSIC IS FREEDOM*

German Techno DJ Lilly Palmer spent a lot of time with the great and flourishing underground scene, her devotion for music got stronger and stronger which finally led her to the decision to fully dive into the realm of the underground in 2015!

With powerful, impulsive tech and melancholic deep sounds, intriguing melodies and electrifying basslines, Lilly creates an unique and energetic vibe sending her audience on a musical journey with her DJ sets.

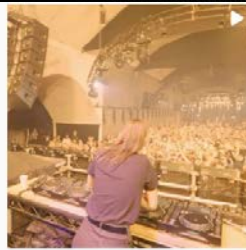
The massive feedback on her sets and the way she resonates with the audience is causing a crazy demand for this one of a kind and unique artist.

Lilly is one of the fastest growing Techno artist on all social media platforms.



SOCIAL MEDIA

October 2021



842K



252K



20K+



19K+ Subscribers  
803k+ Views



30K+ Followers  
830k+ Monthly listeners



Aug, 2021: Lilly Palmer ranked in the top 10K  
"Dance & Electronic" artists in the world (CPP)

## RELEASES & MEDIA



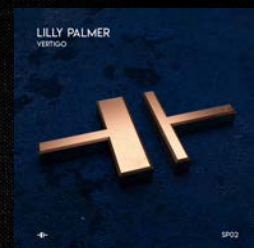
**LISTEN TO ME**  
1,7M STREAM



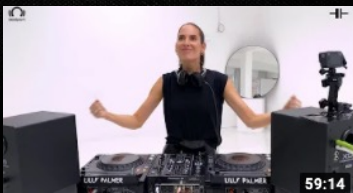
**WE WILL SURVIVE**  
270K STREAMS



**AETHER**  
115K STREAMS



**VERTIGO**  
210K STREAMS

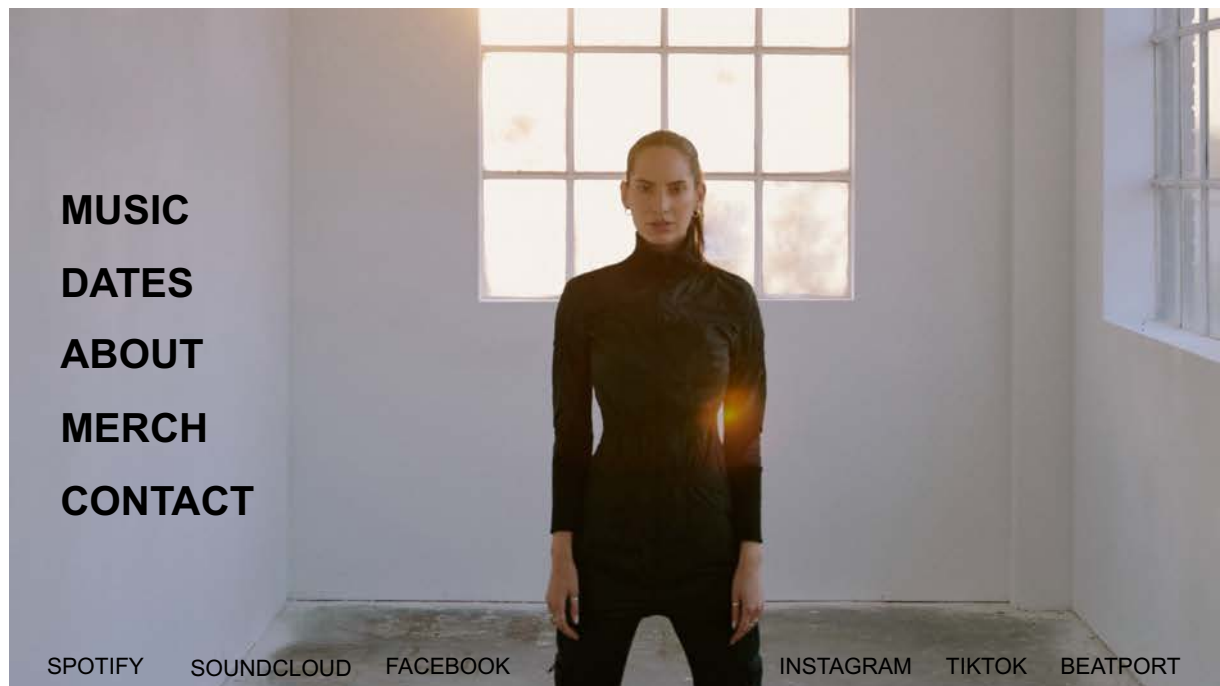


## MANAGEMENT

Goldroom Group  
**Karl Oliver Goedicke**  
karl@goldroomgroup.com

## BOOKINGS WORLDWIDE

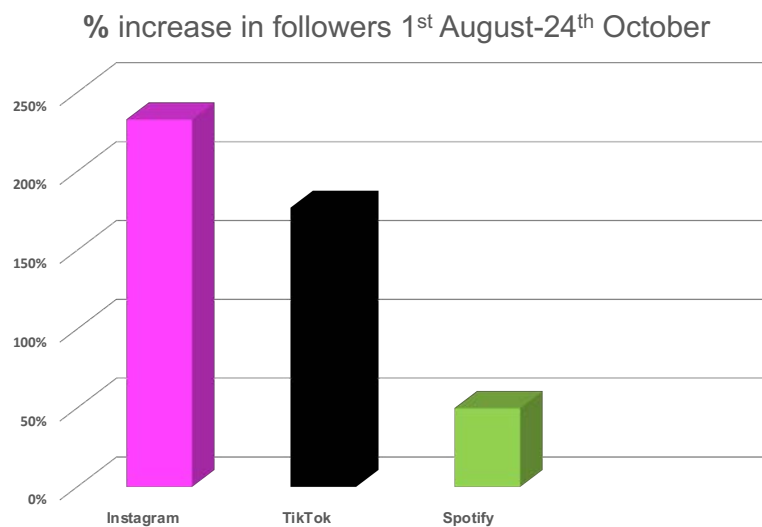
Family Affairs  
**Heike Richter**  
heike@familyaffairs.de



Lilly currently does not have a website. Lillyapalmer.com will be new hub where fans easily can see tour dates which has been difficult previously and relevant links to her music and merchandise.

## APPENDIX 8. FOLLOWER INCREASE PLATFORMS

In less than 3 months, Lilly has grown with 233,8% in followers on Instagram, 177,33% on TikTok and 50% on Spotify.



## **APPENDIX 9. PERSONAL DEVELOPMENT**

### **STRENGTHS:**

I have a genuine interest to learn more about the genre and I have a good contact who's been working 20 years with electronic music and therefor knows several relevant people who I've been able to reach out to for my research.

I have high social competence, so networking is something I truly enjoy. My previous experience from working with marketing in the pop genre is an advantage to clearly see the similarities in music marketing overall but more importantly, what the differences are.

### **WEAKNESSES:**

I did not have a lot of knowledge about the electronic music genre and definitely not about techno. My existing network in the genre was almost non-existent.

### **OPPORTUNITIES:**

Since I had a direct way in to relevant profiles (Lilly Palmer's mangager, an artist booker for some of the biggest festivals and Nervo's ex manager) via my contact, the chances were high for me to actually reach and get the chance to interview them.

### **THREATS:**

It is never safe to depend on another person in this case my contact. The lack of published debate regarding subjects like gender gap in the industry and potential background to the situation.

---

## **SMART GOALS -HOW TO IMPROVE**

### **SPECIFIC:**

Gain a deeper knowledge about the genre and expand my network.

### **MEASURABLE:**

The interviews I have managed to organise thanks to initiative, communication, pitch and preparations.

### **ACHIEVABLE:**

Reach out to relevant people who has the knowledge I'm lacking, professionals are usually keen to share their experiences and thoughts.

### **REALISTIC:**

It's not about the number of contacts but about the right contact.

### **TIMELY:**

The connections I've made so far, I'll nurture the relationship as well as I can from now on, by email, via social media and friends in common.