

Name: Kelly Lambert

Student Number: 2008917

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I chose to rebrand DUMMY as I could identify many areas of improvement for the magazine website, the DMY website, and their social media pages. DUMMY's target market is Generation Z and young Millennials as the company's focus is on youthful and unheard talent. I felt that their website did not align with this target market due to the lack of modernity and cohesiveness.

The array of services, large roster of artists, and presence across a wide variety of social media are the strongest elements of the DUMMY/DMY branding. A clear finding that I found striking, and a core weakness of the company, was a lack of cohesion portrayed between the website and the label. This could be a key factor that is hindering their growth. Furthermore, their logo does not convey a clear connection to music.

Due to the deficiency of information surrounding the company aspects such as core values, I attempted to reach out to members of the company through email, however, they did not respond (see Appendix). From my extensive research into the brand, I compiled a list of core values that reflected the brand's goals. I decided that DUMMY/DMY's core values include passion, diversity, consistency, and dependability. Moreover, building a strong and cohesive rebrand will ensure their revenue streams are more secure due to consumer's loyalty and their enthusiasm to continue returning and supporting the brand (Hammond, 2011).

I believe that DUMMY has the potential to fill a gap in the market due to its brand positioning (Deckers and Lacy, 2010) and unique selling point. They cater to young, unsigned talent, which is rare for music brands as DUMMY's competitors direct their focus on popular, well-known artists. Their positioning is a reflection of their unique selling point. The proposition DUMMY is portraying creates an advantage against competitors (Clifton and

Simmons, 2009). As a result of this distinctiveness, it was clear to see where DUMMY wanted to be placed within the market; however, the company needed a rebrand to achieve the brand equity they desire (Clifton and Simmons, 2009).

I identified the target market by discovering the artists on the DMY roster and researching their target audience's location by utilising Chart Metric data (Chartmetric, 2021). This data allowed me to observe the consumer's geographics and confirm that the majority of the audience is based in London. There was a lack of clear data to allow a concise conclusion of the target audience's age; therefore I researched the ages of the artists on the DMY roster as these artists are their clients. I found that the artists were either Generation Z or young Millennials. The quantitative research reflects the demographics of the target market, and the qualitative research reflects the psychographics of the target audience that are listed in the portfolio (Wheeler, 2009).

The first decisions I made whilst rebranding DUMMY and DMY were reflections of my research of the target market; Generation Z and young Millennials. I wanted the colour scheme and logo to reflect a connection to music and the target market's lifestyle as this would ensure engagement with the company, and the audience could distinguish a connection between themselves and the brand. The colour scheme is one of the most important aspects of a brand as 80% of consumers believe that colour increases brand recognition (Opara and Cantwell, 2013). My first mood board displays the social lifestyle of Generation Z and young Millennials in addition to their urban location and the colours associated. My second mood board displays further inspiration for my colour scheme through synthwave. I was inspired by the connection of art to music, due to the creativeness

of Generation Z and young Millennials. My third mood board portrays the use of purple and blue light at live music events across an array of genres.

Considering all these factors, I decided to make the colour scheme blue, purple, black and white, whilst continuing to use a black and white logo. This colour scheme will engage the target market due to its connection to the target market's lifestyle and behaviours. It is imperative to keep the brand's colour scheme consistent across all media so that the brand is easily identifiable to the consumer (Opara and Cantwell, 2013). Furthermore, I considered colours that DUMMY competitors were using as I did not want them to be the same as this could confuse the consumer and wouldn't portray the company as unique.

To gain further understanding of my chosen colour palette, I researched the theories behind each colour to ensure they would provoke the correct emotions from the consumer. As I would like DUMMY to expand to a worldwide brand in the future, I considered that colours hold different meanings in various cultures (Opara and Cantwell, 2013). For example, the Japanese colour charts are not the same as the American colour charts. As DUMMY would be expanding to America before Japan, I decided to observe Western colour charts. I found that blue evokes the feeling of calmness and productiveness, purple is associated with royalty and wealth, black portrays sophistication and power, and white conveys purity (Cherry, 2020). Combined, they portray a brand that is approachable and productive.

Therefore, the colour scheme aligns with the essence of the brand and differs from competitors which allow it to be recognisable (Wheeler, 2009). It will be portrayed throughout both websites and the company's social media.

The original logo font is called Good Sans and is moderately bold, wide, and italic.

Throughout the company's branding, it remains either in black font with a white background, or white font with a black background. In the eyes of the audience, it is not clear when observing this logo that the company is related to the music industry.

When deciding how I will change the DUMMY logo, I observed competitor's logos. The majority of the competitors, such as DIY, NME, Out Now and Crack, demonstrated black and white logos, so I didn't feel like I need to change this. I did want to keep the design simple with a musical element that was eye-catching, as a simplistic design allows the company to be easily understood and recognised (Chiaravalle and Schenck, 2006). Therefore, I changed the font to Agrandir Black, which is bold and has a great width for easy reading purposes. I decided to disregard the italic aspect of the original font to ensure minimalism and a structured appearance. The musical element of the play sign used in the logo makes it clear to the audience that the brand is highly likely to be involved in the music industry. I had to consider possible alternate meanings when adding a symbol to a logo. Symbols can provoke positive emotions in one country and negative emotions in another. However, the play symbol is universally recognised to be simply related to music and media (Hammond, 2011).

A company's website should immediately inform the audience of who they are and what they do (Wheeler, 2009). An element of branding that was absent on the DMY website was a tagline. A tagline will allow the company to rapidly differentiate its offering and services from its competitors (Chiaravalle and Schenck, 2006). This will be displayed on the first page of the DMY website as portrayed on my portfolio.

The internet provides companies with the potential to increase their client base by generating product awareness (Bandyopadhyay, 2008). However, if it is utilised poorly and inconsistently, the company won't gain any benefits. The DUMMY magazine website looked relatively dated and had numerous navigation options, and the DMY website had limited information. I created mock versions of updated website pages to provide a contemporary appearance. I achieved this by observing similar elements between the competitor's websites which directed me to stretching the images to the full width of the screen, placing the main categories at the top of the page, and positioning popular social media icons in clear view. The menu button is in the shape of a play button whilst continuing the classic striped appearance to facilitate a link to the overall musical branding.

Generation Z and young Millennials like to engage with brands that can cater to their specific interests as their media consumption is fast-paced and they are unlikely to browse through the content that they don't enjoy (Bergh and Behrer, 2011). They can achieve this by encouraging the audience to create an account with DUMMY and log in to the magazine website which will allow the ability to track what the users are clicking on and what content they are most engaged with. In turn, when the newsletter is sent to the consumer's emails, it will include the content that the company thinks the consumer would most like to read. Each story description on the DUMMY website is quite extensive and not attention-grabbing. I will improve this by keeping purely a short, memorable title of the story, which will encourage more readers to click on them as there is a reduced need to read.

A key factor I would suggest to make DUMMY more advanced is to offer a download e-zine subscription. This would offer another revenue stream for DUMMY in addition to sustaining

consumer engagement. The consumer can pay a small fee to receive weekly e-magazines that can be read without the use of the internet. This can be convenient for individuals who are travelling, those who appreciate a more traditional way of keeping up with the news, and individuals that don't have unlimited internet access on their phones.

One of the leading weaknesses of the DMY website layout is the absence of information and connection to the DUMMY magazine website. This displays inconsistency and inattentiveness, attributes a company would not want to be associated with its brand. To improve this, each site will display a clear link to the other homepage in addition to promoting each website in a lower section of the homepages.

The DMY website obtained a more contemporary look than the DUMMY magazine website, however, I found it difficult to read and particular colours used were far too bright. The homepage is split up into different sections, so when the consumer clicks on an option at the top, the page will navigate downwards to that section. This layout doesn't allow for much information to be displayed as topics don't have their own pages. The mixture of moving images and still backgrounds is an element that I would encourage keeping as it generates engaging visuals. To ensure maximum information for the consumer, I would suggest that DUMMY navigates to separate pages for each menu option.

The 'submit music' button is displayed in bright yellow, which is challenging to read, and follows the homepage as you scroll. The arrow in the middle of the circle spins around, which can be confusing for the audience as it is not pointing in a precise direction and doesn't ensure a clear understanding of where you are being encouraged to submit your

music. I would improve this by discarding this button and placing a clear 'submit music' option on the top menu bar.

The consumer may find it difficult to engage with a company if they cannot visualise the people they may be interacting with. Therefore, I have suggested that DMY adds additional pages to their website, dedicated to profiles of the members of the company. This could include information surrounding their job description, their accomplishments, and how they can help the consumer achieve their goals and accommodate their needs. This will provide the consumer with a thorough narrative of the company which will encourage them to find out more information (Deckers and Lacy, 2010).

The DMY roster is comprised of fifty-two artists. The artist's web pages lack information and offer a minor range of links to their social media. This must be improved so the audience can engage with the artists easily. Easier engagement will benefit the artist due to the increased likelihood of gaining followers, however it will also benefit the consumer as they will feel satisfaction from discovering artists that aren't mainstream to show their peers.

It is becoming increasingly important for audiences to be involved in the brand's development. To portray DMY as proactive and reflective of current media trends, they must improve on audience engagement (Martínez-López, Anaya-Sánchez, Aguilar-Illescas and Molinillo, 2016). This is why DMY should ask their audience what types of events they would like to attend and who they want to see through the DMY social media pages. This engagement will ensure that the audience feels like their opinions are valued.

As the audience's cursor scrolls over the upcoming event images, they will convert into moving images instead of still images. The moving image element will create a connection to this element of the DMY homepage. Furthermore, it will encourage users to stay on the website for a lengthier time as they are more inclined to want to see additional moving images due to them being more visually engaging than still images.

A 'previous events' section will be displayed below the 'upcoming events' section. When clicked on, the user will be navigated to a page dedicated to that particular previous event. The page will provide insights and information about the event such as images and videos, audience reviews, and if any music industry professionals attended. These insights will entice the audience to attend the events as they can observe the success of the previous events. If an audience member leaves a review of the event, they will be entered into a prize draw for the chance to win DMY Shop clothing, which will encourage the audience to provide a review in addition to increasing the likelihood of new audience members attending the events. To entice the audience to join the mailing list, the first 100 people to do so will have access to early bird tickets to an event of their choice.

The DMY Shop is only displayed on the DUMMY magazine website and there are only three items available for purchase, which ensures a lack of engagement from the audience and income from this revenue stream. I would recommend providing a link to the shop on the DMY website as this will ensure that more of the audience is aware of the shop's existence.

To generate more revenue and increase the connection with DMY artists, I would recommend providing the option to purchase merchandise from artists on the DMY roster.

Furthermore, DMY could sell previous singular e-zine publications for a limited time so that they can attend to audience members who don't want to pay for a publication subscription.

When consumers purchase a product from the shop they will be encouraged to post photos on social media of their garments using a hashtag such as #DMYShop. In return, they'll have the chance to win discount vouchers for future purchases. By doing so, the DMY Shop will gain free promotion through the audience, and the consumer is more likely to become loyal to the brand due to potentially gaining something in return.

DUMMY should focus on increasing its following across social media. They can achieve this through the utilisation of Google Trends, which allows you to see the trends of Google searches (Rowles, 2014). DUMMY can observe these trends and inform its social media content accordingly to gain the highest engagement rate possible. An additional tool they can utilise is a keyword planner, which allows you to find the number of searches for a particular term (Rowles, 2014).

The consistent use of social media should allow for a strong online community to form as the audience can interact with each other effortlessly (Buss and Strauss, 2009). The community will encourage 'a positive brand experience and offer value' (Buss and Strauss 2009, p.2) as members can share positive experiences with the company.

Instagram will be focused on the most during the rebrand because it has the greatest daily active users (Miles, 2013). Instagram is the social media platform that relates the most to Seth Godin's theory of tribes (Godin, 2008) due to the strong visual and sharing aspects of

the platform. Individuals can identify their tribe more rapidly through photos instead of words (Miles, 2013). In addition, Instagram posts have a higher chance of attracting follower engagement than photos posted on Facebook (Miles, 2013). Each day, at least four photos will be posted on the DUMMY and DMY Instagram accounts to encourage rapid profile growth (Miles, 2013). Every day, the company should also aim to 'like' a minimum of 50 photos, follow 20 people, and unfollow 10 people who are not following them.

An increase in the use of relevant hashtags will allow DUMMY's audience to grow as more people who are not following them on social media will be capable of seeing their posts if they are following those particular topics that the hashtags are displaying (Miles, 2013). Another way that DUMMY can increase their follower count is to announce a giveaway in their newsletter and across social media. The giveaway winner will be announced once they have reached a certain number of followers.

As we are living through an extremely advanced digital era, it is common practice for Generation Z and young Millennials to not be separated from their smartphone. The apps on their phones are used frequently throughout the day, which is why I would strongly suggest that they create an app for DUMMY Magazine. This would generate an increase in engagement as the consumer won't have to manually type in the web address on the internet to be updated. If the consumer were to log in to the app and provide DUMMY with their email address so they are updated with the latest stories, DUMMY has the chance to gain data from the consumer and personalise their experience in the same way they would through logging into the DUMMY website.

The company campaign will mainly include video content as it is favoured over images by social media algorithms. DMY will upload a YouTube video displaying its rebrand to entice existing consumers and encourage new members to view their website and social media. Promoting the new identity of the brand will ensure that the audience is aware of the shift in design and exhibit a clear transition from old to new (Wheeler, 2009).

Moreover, all of the artists on the DMY roster will ensure they are utilising TikTok to engage with Generation Z and young Millennials, and encourage website traffic. On TikTok, they will promote the DMY website, DUMMY magazine, and their own music.

Four talent competitions across cities in the UK will be created to recruit new artists to join the DMY roster. The competitions will take place in London, Birmingham, Manchester, and Nottingham as these are the locations of the audience that listen to the artists from the DMY roster (Chart Metric, 2021). The target market is mostly living in the city so the location of the talent competitions will adhere to the audience and they will be encouraged to watch.

In conclusion, I was seeking to enhance DUMMY's brand essence in relation to their positioning and target market. It was my goal to ensure that the core values of the brand were maintained throughout, whilst developing a suitable visual style to maintain its attraction amongst a fast-paced and ever-changing society (Murphy, 2016). We are living amongst an abundance of products which makes it challenging to stand out from competitors. Every aspect of the brand that has been altered emerges from an

understanding of the target demographic and reflects their needs and preferences (Wheeler, 2009).

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Appendix

(Sent to: paul@dummymag.com)

Dear Paul,

I'm a university student completing a project on Dummy magazine. I would really appreciate it if you would be so kind to take the time to answer a few questions for me?

1. What are the core values of the magazine and the brand?
2. What revenue stream do you have?
3. Who would you say are your target market?

Thank you so much for your time.

Kelly Lambert

(Sent to: felicity@dummymag.com)

Dear Felicity,

I'm a university student completing a project on Dummy magazine. I would really appreciate it if you would be so kind to take the time to answer a few questions for me?

1. What are the core values of the magazine and the brand?
2. What revenue stream do you have?
3. Who would you say are your target market?

Thank you so much for your time.

Kelly Lambert