

MARKETING REPORT:

Lörd Isaac

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[Lörd Isaac](#) is an independent artist who is currently under Mad Noise Music Management. I will aim to create and fully analyse a report detailing the pre-roll out and post release marketing plan, including budgeting spreadsheets, a schedule of tasks in order to meet project objectives and market analysis comprising of analytic data, streaming figures and predictive recommendations by DSP platforms. Before we begin with the report, it is useful to get some context on the artist, so a biographical account has been presented below.

Artist Bio

The version seen below is the initial story taken from his Spotify Artist profile; this was revised after gaining some further information from the artist. This was necessary in order to ensure a cohesive layout across all streaming, DSP platforms including Soundcloud and AudioMack.¹ We wanted to ensure that when fans or music professionals came across his profile, they would find the same story & content throughout.

Bio

Rapper/vocalist born in Singapore but originally from Lagos , Nigeria. Isaac has spent most of his life in London as-well as in Lagos Nigeria. Throughout childhood , Isaac has been exposed to various music styles and genres that play a part in his sound today. Gaining a buzz through his high school years whether it was by excelling as an athlete, making humorous semi-viral videos or showing off his advanced freestyling ability. Isaac is someone who is admired by most all thanks to his lively and entertaining persona. He seems to have no limit when it comes to flows, witty word-play and overall making quality music, which is why he's rated highly by many and is most definitely a generational artist.

Also known to most as "Le Lord", the independent artist has been able to amass thousands of plays on each of his songs. His first upload was to Soundcloud in the summer of 2016. He has since then made great strides forward as an artist, expanding his style and creating a loyal following for his music. He enchants his listeners with his alternative vocal-style and cadence in each track. Every track released often brings something completely different to his existing catalogue. With time he is only going to get bigger and better.

Revised version can be found below:

"Born in Singapore, originally from Lagos, Nigeria, Lörd Isaac spent most of his childhood split between London, UK and Lagos. Lörd Isaac is a vocalist and rapper whose musical influence reflects various music styles and genres he was exposed to growing up. His ability to gain notoriety by creating viral videos on video-sharing platforms was a catalyst to show off his freestyling ability; this then led to collaborations with various underground artists from Canada to Nigeria.

His influences include Pierre Bourne, Rich The Kid and Comethazine as many of his songs comprise of high-octane trap music and vocals such as '[Main Guy](#)' and '[Milli](#)'. His moniker also known as '*Le Lord*', released music on SoundCloud for the first time in the summer of 2016. More recently his style has since expanded infusing a hybrid of trap, grime, rap and afro fusion along with a loyal following, with plans to release some new material with an EP dropping this spring followed by several features and

¹ Example of analytical data can be found throughout the report as well as in the Appendices. A focus on Audiomack also due to its monetisation program (AMP).

performances later in the year. His lively persona has already graced the stages of BPM Music Collective and Nativeland.

As one of the most aspiring rappers bearing a new wave of alt rap music, drawing inspiration from all cultures and creating a new defining sound, Lord Isaac is a versatile rapper on the come up and definitely one to watch this year with upcoming single and scheduled EP's, 'Starter Pack' and '2020 Pack'.

Follow Lörd Isaac on [Instagram](#), [Soundcloud](#) and [YouTube](#) to stay up to date with recent projects.



Figure 1: Lörd Isaac Spotify Image

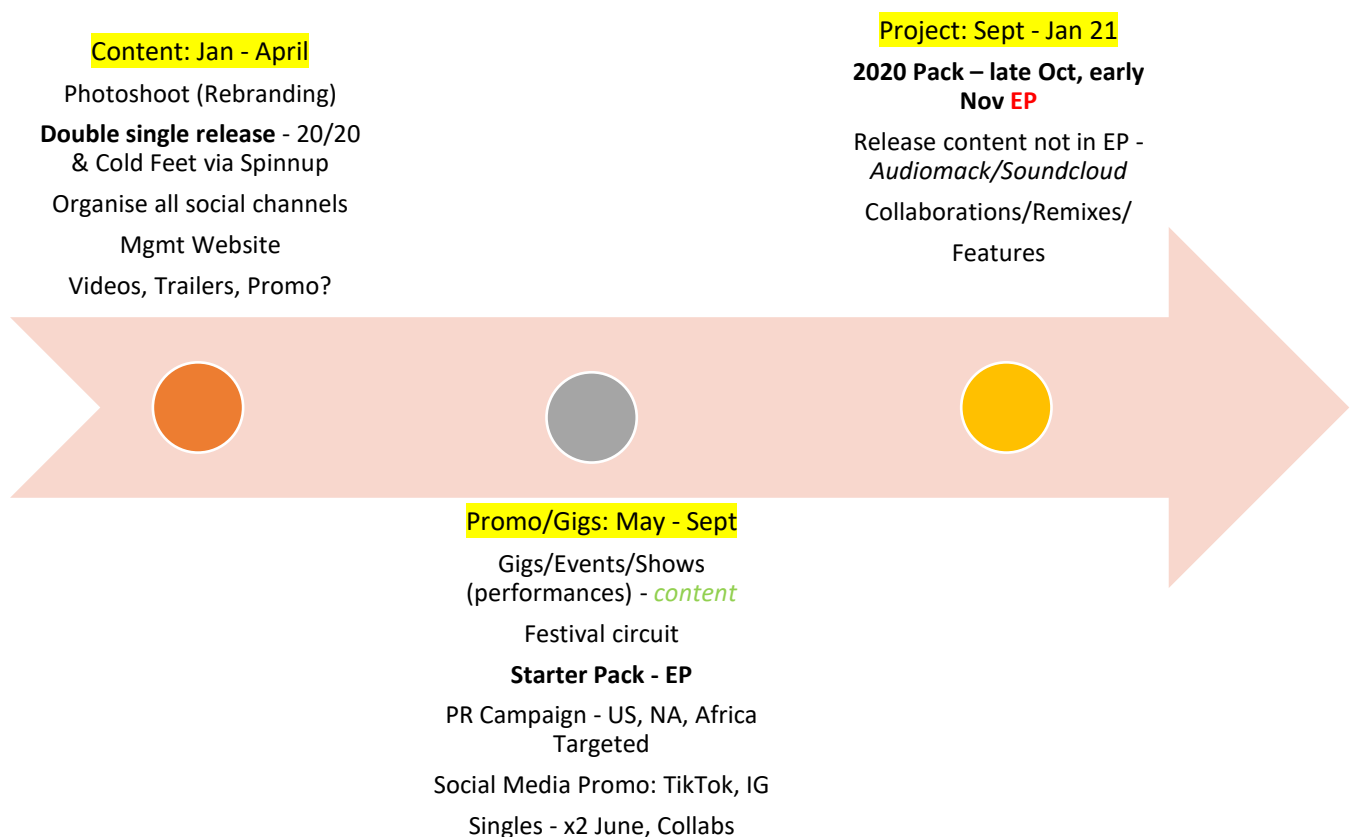
Team

As we began to build relationships with key industry professionals, it is important to identify the team and the key roles they play. For instance, it is important to understand the roles, responsibilities and value of each member of the team and their importance relative to the business model as these can get easily blurred in the modern standard practice of music management. Example, you have me & Olly acting as artist day-to-day managers, Simon as business manager/accountant & Kay as creative director (content, design etc). 'As the artist grows, further people will be brought on as part of the team i.e. booking agent, lawyer, publicists so identifying these key figures early on could be crucial to the success of the artist' (Wass, 2017) Example can be seen in **Appendix A**.

Project Plan

In order to create a marketing strategy it is important to create a project timeline to set out the plans and objectives for releases, campaigns, gigs, festivals *etc* this will help in figuring out what to do, when to do it and how much it will cost. The projections will support the budget costs based on previous examples or suggested quotes as well as create a plan for each milestone and help monitor achievements and areas of improvements. Please find enclosed below a broad timeline for the next year *i.e.* 12 months, which contains a brief overview of each quarter and what will be covered. The title given are quite ambiguous, as these are suggested objectives which may be subject to change.

Timeline for the Project: Next 6 – 12 months



Marketing Principles

Before we go on to identify our key goals within the marketing strategy, we should consider key principles offered by several scholars analysing concepts in their principles of successful marketing for the 21st century; Kotler et al. (1999), Chaffey et al.(2000), Lautenborn (1990) are all relative to this topic here. The traditional marketing concept of the 4 P's (product, price, place and promotion) is considered a successful approach to the marketplace. However Kruger *et al* (2003) notes that this traditional method created by leading authors such as Lautenborn (1990) & Kotler (1999) also recognised 'new variations of the marketing mix as a result of the introduction of the internet'. This was (The 4Cs to replace the 4Ps of the marketing mix: Consumer wants and needs; Cost

to satisfy; Convenience to buy and Communication’ (Lauterborn, 1990). Similar model can be applied to marketing strategies for that of artists as variables are similar, you have an artist who makes music **product**, then market sets **price**, **place** can be determined by geographical support i.e. *Latin American music* and **promotion** derives from tools put in place by the team involved. As time has gone on as well as the advancement of technology, we have seen a shift in marketing trends as described by Lauterborn then later Kotler as the 4C. Some critics such as Donovan & Henley (2003) argue that the growth of these platforms has evolved so drastically making it hard to keep up; although it has made it more collaborative and utilising social communication channels has led to other avenues of marketing. Relationship marketing can be considered a new concept that was introduced recently which extends beyond traditional methods to include SEO, strategic content, PR, social media and development. An example of this relationship can be seen in the **Appendix B** (Pm Mkt Consulting, The Marketing Mix, 2019) it helps to illustrate the relations between one another.

Today, the music industry seems to rely heavily on data. Of course, there is always a marketing strategy in place, but the traditional efforts have now been updated to use the technical advancement of channels. i.e. Social Media, PR, Advertising, Brand Partnerships, Influencers is more commonly used in any campaign than traditional marketing approaches. It is important to also understand the music market and incorporate it into the plan.

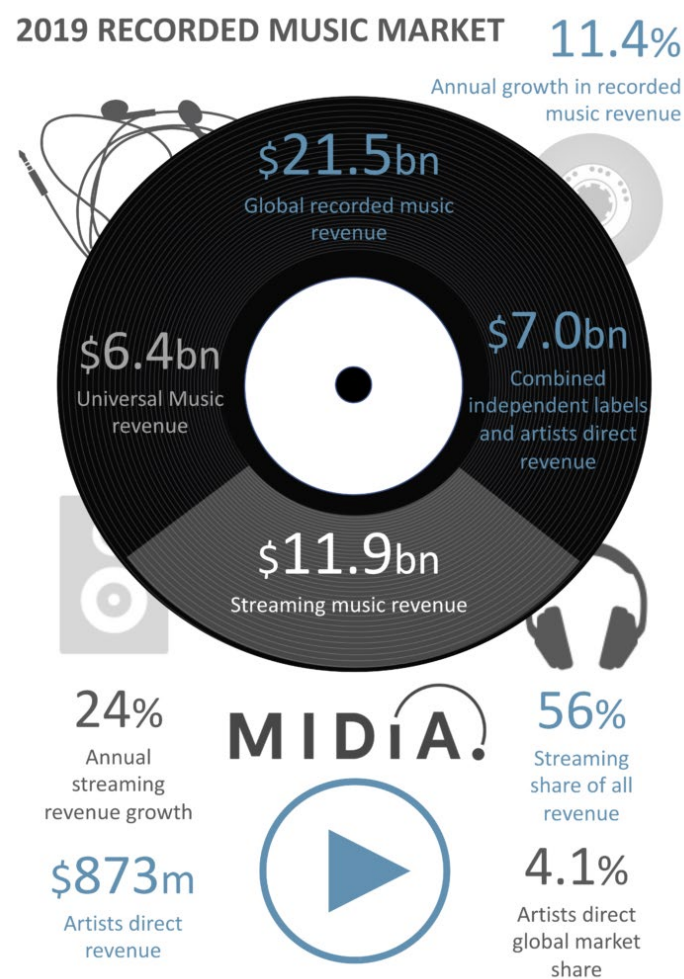


Figure 2: Performance of The Recorded Music Business in 2019

Marketing Strategy – in no particular order

Key Objectives	What does achievement look like?
PR, playlisting, social media analysis primarily, traction for singles, paid ad posts, TikTok, IGTV in the lead up to EP releases	Double <u>Instagram</u> followers from 6,235 as of (28/2/20) to 12,000+ by the end of July (31/07/20) Increase followers on music platforms i.e. Spotify, AudioMack
Grown fanbase and engage with social media community via various platforms i.e. TIK TOK and Instagram	Increasing artist presence in key international markets (US, Europe, Africa, North America) 50,000+ views on social accounts such as TIK TOK
Organise and plan visuals; using mood boards (refer to Appendix C) follow the same consistency throughout branding	Create assets in line with artist vision & style ARTIST POSITIONING – sitting somewhere between UK/Alte artists, supporting acts for mid-level artists,
Build relationship with distributor, pitch to digital streaming platforms via playlists	Get on a few regional and/or international playlists via Spotify, Deezer, Apple Music
Distribution - decide on the main distributor, strategize which when to use and why	Spinnup for singles and then transition to AWAL for EP bigger projects, claim artist page (Spotify for Artist)
Sign up with Sentric Publishing	Register original work and receive royalty payments from it & find opportunities associated with them i.e sync deals, pitching
Sign up with PRS & PPL	Register with PRO in order to receive payments; funding & performance opportunities
Press & Promotion – Understanding the audience, fan nurturing	One Sheet & Assets – readily available Increase streaming numbers across all platforms, social media traction, understand demographic & engage with core audience
Radio submissions, <i>live performances in this climate?</i>	Increase media engagement
Locate fans in key regions	Using statistical metadata from DSP platforms, plan live events/tours in the areas (small shows targets) – 100/150 max ppl
Promotional Plan Pt.1	Same method for the lead up to single/EP release; usually 8 weeks in advance (PR, promo, trailers, social engagement)
Promotional Plan Pt.2	8 weeks; follow up single and other materials, assets, videos, reviews, industry feedback
Metrics, analysis of growth, whether it be on social media platforms, DSPs, streaming numbers etc	Quarterly review of numbers, metrics to analyse trend and identify realistic and achievable goals in order to effectively use the same method

Breakdown of regions (key countries):

- Asia and Australasia
- Latin America

- Europe (UK, Ireland, Belgium, Netherlands, Germany, France)
- USA
- North America (Canada)
- Africa (Nigeria, South Africa, Ghana, Central Africa)

Strategies *continued.* –

For example, **Soundcloud** is still very important – some people particularly in the US still use Soundcloud to pitch music submissions. Creating layers for introduction to the artist and time planning is also relevant.

- ✚ Radio pluggers – international/Africa. Refer to **Appendix D**, Sandbox example of NSG release campaign.
- ✚ Promote links on all social accounts
- ✚ Videos – create teasers, trailers and content for social media
- ✚ Radio – what is the game plan? Who is the music you’re making targeted towards, who is likely to pick this up? Contact the tastemakers in that field
- ✚ Events – live gigs, tours, intl shows, supporting acts
- ✚ US + China - biggest market
- ✚ Songs that have the title in the chorus – easy to recognise
- ✚ Amazon music – 3rd largest streaming service

Example below is an indication of a marketing strategy for single release: 2020/Coldfeet:

	<i>Jan 2020</i>	<i>Feb 2020</i>	<i>March 2020</i>	<i>April 2020</i>	<i>May 2020</i>
<i>Record single</i>		Photoshoot – new images for PR deck	Single release on Spinnup	Press run – send out press releases. UK/intl	Analyse metadata, revise strategy
<i>Mix/Mastering of songs</i>		Completion of songs	Scheduled led 27 th March 2020	Trailers from video – social media campaign	Release and repost content relative to single. Music video
<i>Team debriefs – branding, content, feedback</i>		PR/Marketing plan – prioritise, strategize & execute i.e. submission of unreleased single	Video shoot, various locations	Other avenues for promo?	Merch with artist visuals available, social competitions etc

As Knight (2013) suggests, planning is a crucial element of the strategy, maintaining momentum once you release music in addition to preparing 6 months in advance. 'Knowing what is coming next but be open to change and modifying plans. Utilising platforms to maximise full potential is also regarded, for instance, "when you get a new Like or Follow consider it the start of the conversation not the end of it. Support other bands, share their content, promote blogs, and club nights and you'll find they are much more likely to support you".

Like Borg (2020) a useful goal-setting technique is a SMART model. Making goals specific as identified above. It also helps to make goals measurable as this is an indication to forecasting sales. Of course, as he and others have mentioned there is no right or wrong to the equation and to *just* simply think about what methods work well for the artist in question.

Timeline for single release, EP, collaborations, events, tours

1. Time your singles strategically before and after EP and LP releases
2. Weekly targets, monthly targets, quarterly targets and reviews in between each milestone

The lead single — This is the first song you release from an upcoming EP or LP. It sets the stage for what's to come and prompts your fans to expect more in the coming months.

The featured artist track — You could do a guest appearance on someone else's track, or they could appear on one of your songs. Either way, it helps you get some extra attention.

Question to ask in order to compile; Target Audience: Analysing previous fans and targeting

You need to first consider the strategy behind the release of your single:

- How are you going to attract listeners, encourage streams, and drive downloads?
- How is the launch of this single going to enhance your relationship with your audience?
- How does a single help you tell a little bit more of your artist story?
- How do you position your single to capitalize on streaming tools and algorithmic traction?

Target audience profile

According to music industry experts, data is important, but this shouldn't remain your focal point. "Data is a friend not an obsession" – example, determining international priorities through data is helpful in many ways. (Thomson, 2020) Albeit analytics for analysing fans has certainly developed but many like Cherie Hu (2020)² make interesting predictions such as...

"The "next billion" streaming consumers are arguably not going to come from Western markets nor primarily from developed, urban cities, but rather from more rural areas in Asia, Africa and Latin America with deeper interest in

² Quotation taken from Soundchart - What Does the Future Hold? 4 Music Trends & Expert Predictions for 2020

local/regional repertoire and talent. Both music streaming services and record labels will have to retool their value proposition, pricing structure and user experience to meet these distinct needs (e.g. low-data plans, multi-tiered pricing, local/regional languages and customs)."

Nonetheless, **Appendix E** will illustrate fan locality and demographic for Lord Isaac.

Creative – Artist Direction & positioning

It is essential that we devise a plan when discussing artist direction & positioning, it is important to analyse where an artist sits amongst similar acts this is particularly insightful when you have a booking agent brokering on behalf of the artist i.e. can sometimes determine festival line up, bookings etc. Streaming platforms have become a thing of modern technology within the music industry, with DSPs platform now offering vital & insightful metadata it has become a lot easier for independent artists to view and use these analytics. For instance, you have Spotify who tells you who similar artists are to you using their algorithmic data. Traditionally this type of information was merely given to you by the record label but now it is much easier for artists to plan gigs, tours and even create a marketing campaign around a specific release based on the information available. An example of this can be seen in Figure 3 which was taken from 'Artist Profile on Spotify'.

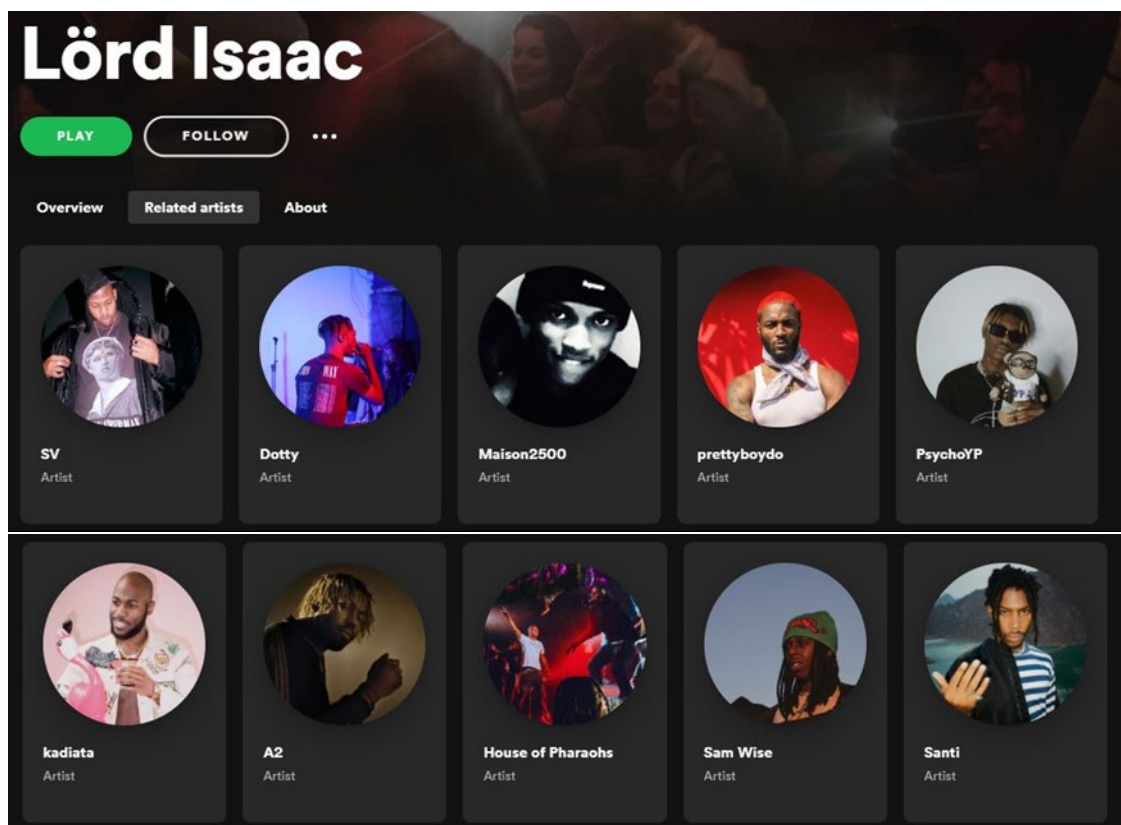


Figure 3: Similar Artist Recommendations, Spotify (2020)

By using this data, we can see the type of fanbase garnered by other artists, similar sounds and aesthetics and begin to build his profile and brand positioning amongst those selected. Another aspect

helpful is referring to this mood board as the visionary of the artist. It is also worth reviewing when seeking potential collaborations or features from similar artists/bands.

Finance & Budgeting

DATE	DETAILS	AMOUNT	PAID?	NOTES	PLAYLISTS	FOOD	PHOTOGRAPHY	COMP WEBSITE
09/03/2020	FRANCO MANCO	£ 22.20	YES			£ 22.20		
23/03/2020	SIMON REVINGTON	£ 50.00	YES				£ 50.00	
23/03/2020	SIMON REVINGTON	£ 50.00	YES				£ 50.00	
26/03/2020	SUBMITHUB	£ 7.41	YES		£ 7.41			
01/04/2020	TRECEONCE	\$ 199.00	50.00%		\$ 199.00			
09/04/2020	SQUARESPACE	£15.10	YES	Monthly Recurring - X 11				£15.10
		£ 343.71			£ 206.41	£ 22.20	£ 100.00	

Budgeting expenses can be found here:

<https://onedrive.live.com/edit.aspx?cid=5491aa7eb24e7bc6&page=view&resid=5491AA7EB24E7BC6!279&parId=5491AA7EB24E7BC6!148&app=Excel>

Thomson (2020) not only talked about the importance of tech but also finances, she made great points on the interconnectivity of all industries in modern society and staying on top of them was key.

“Long term ownership planning, protection and filing of assets is one of the more central elements of your business”

Thomson (2020), Artist Management & Marketing

The financial side of the business is almost usually not liked by the creative side, but it is very important to have a team member who is business savvy or has financial acumen to calculate & monitor outgoings as well as incomings. It helps allocate expenditure to an area of business that can help an artist become more successful i.e. merchandise or larger budget for PR. This division is usually looked after by the business manager or accountant and their role is identifying areas of profit & loss, looking at new opportunities for maximising growth, reviewing other sources of revenue or income and essentially acting as the CFO of the artists' business. It is useful for management to also keep an eye on budgeting for business expenses, tax purposes and financial statements as there are a number of reports that will need to be given to only to the artist but submitted to government bodies i.e. Companies House, HMRC (self-employment) etc.

Marketing deliverables

Assets, new images from photoshoot:

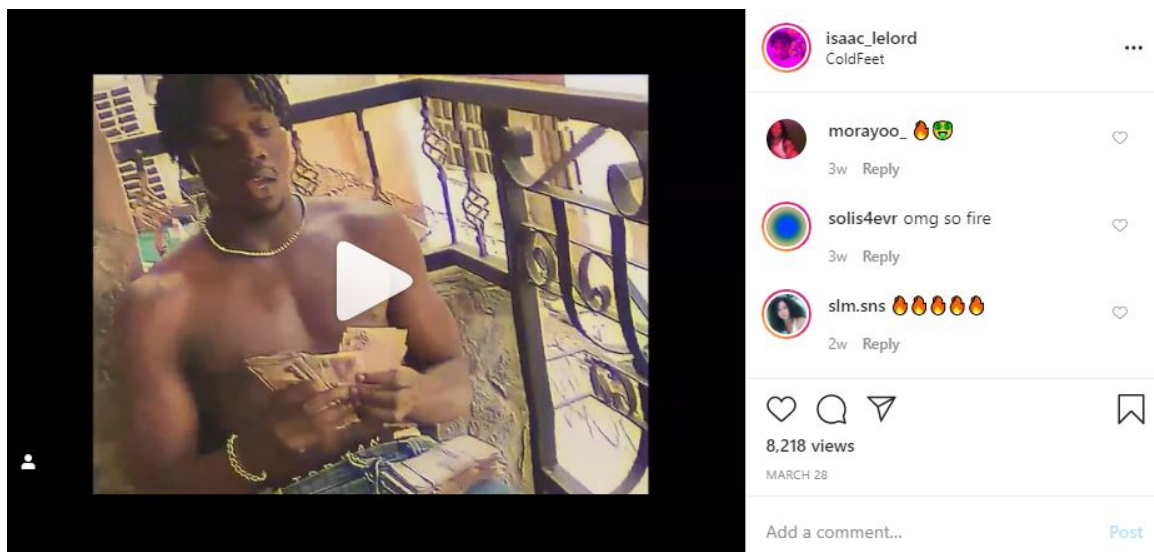


Single release cover banner (AudioMack & Soundcloud):



Out on all platforms link on social bio: <https://songwhip.com/album/lord-isaac/2020coldfeet>

Video trailer for Coldfeet – Instagram video:



Link to video: <https://www.instagram.com/p/B-SjIUWH8KB/>

1st EP instalment artwork – ‘Starter Pack’



Touring

At this stage in Lord Isaac's career, there has not been too much emphasis on touring regionally or internationally as a solo artist. We are still quite premature in his career despite previous tracks released and a few gigs acquired prior to management. This is not only due to the current pandemic, but we want to focus on his discovery/catalogue, gaining traction for singles not in the EP and building a core audience/fanbase where we can then put on shows. As discussed by Horsburgh (2019) and Thomson (2020), there are stages to an artist career and each highlight prepares you for the following one. For example, once you start playing KOKO then Brixton, introductory festival stages and so forth, opportunities and milestones begin to expand as your career does. It is also important to remember that marketing for releases will differ from tour marketing or merch marketing. Nonetheless, it is necessary to understand that once an artist begins doing shows and touring, the legal implications and logistical activities associated with this.

To include the live aspect, we were planning on applying for opportunities via music networks, publishing company (Sentric) and distribution (Spinnup Stage @ The Great Escape) in order to break to new audiences and attain new fans.

Projections

This section will summarise the key performance indicators as well as projections for the artist, what is the end goal. It will feature predictions from music experts and music professionals as well as future projections of the music landscape.

Key Performance Indicators for Lord Isaac

- Single added to playlist via Spotify listeners & Algorithmic playlists
- Increased followers across social media i.e. +20% increase in followers from 821 to 1,101
- Data analytics, PR, Radio, Social Media, Sync (TV shows, gaming, YouTube), Merch
- Invitation to AMP Audio Mack (monetization program)
- Opportunities of sync deals (gaming, TV show) through Sentric Publishing
- Blog press releases, international platforms

What does success look like in the music industry?

This is a question I ask every artist very early on before signing them, before completing marketing strategies and all the other formalities. I think it's important to understand the direction of the artist, what is the goal, why are we creating these plans, what do we want to see happen? Is it a partnership with a Major like Merky Records, traditional record label deal? Do we want to focus primarily on streaming, sync deals or music brands (COLORS, Lyrical Lemonade)? In order to devise any successful strategy or plan these artists goals need to be recognized first.

The future of music is ever-growing, so whilst creating plans are great, the team should be knowledgeable when it comes to the industry landscape. For example, platforms like Amazon and Apple not only stream music, but finance and stream television shows and films so it's worth building relationships with key members within organisations. (Cherie Hu, 2020) We have seen a plethora of new music brands also breaking through & almost overtaking traditional ones such as 88rising, COLORS, Trap Nation "that embrace diversification and border-blending will serve as a much more compelling blueprint for future music companies than any major label will."

We're also seeing crossover trends, 'with the advent of video streaming services like YouTube, Twitch, and TikTok, the music and gaming industries are overlapping more than ever'. (Soundchart, 2020)

We will also start to see a shift in those that traditionally held power to make (or at least influence) the artistic decisions. Social media will almost certainly remain a driving force to independent artists to create a brand and connect with fans directly. This will lead to labels taking more of a VC-like approach, handling the financials — while the artist (and their manager) focuses on artistic direction and brand-building. 'Music will be used and repurposed in ever more creative and unique ways. Understanding these trends and how they will change the way music is created, promoted and consumed is extremely important. Having a good idea of these tectonic shifts is instrumental to success in the industry as fast-paced as the music business. (Soundchart, 2020)

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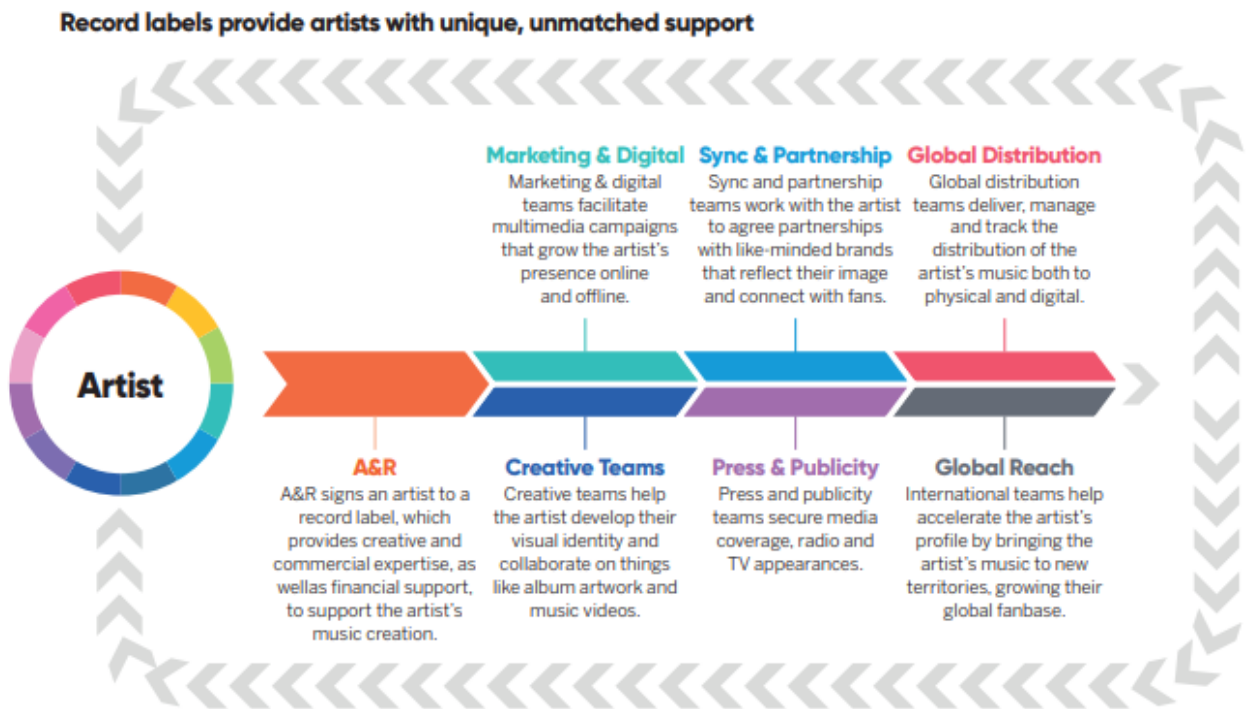
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Appendices

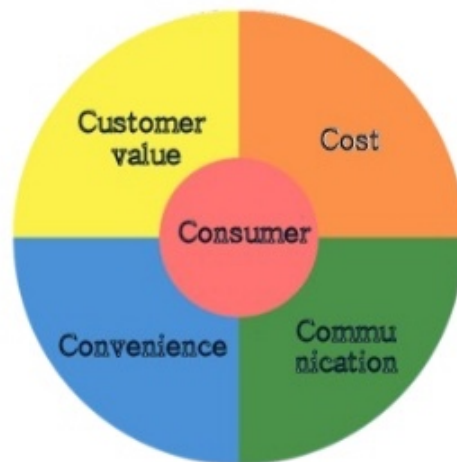
Appendix A



Appendix B

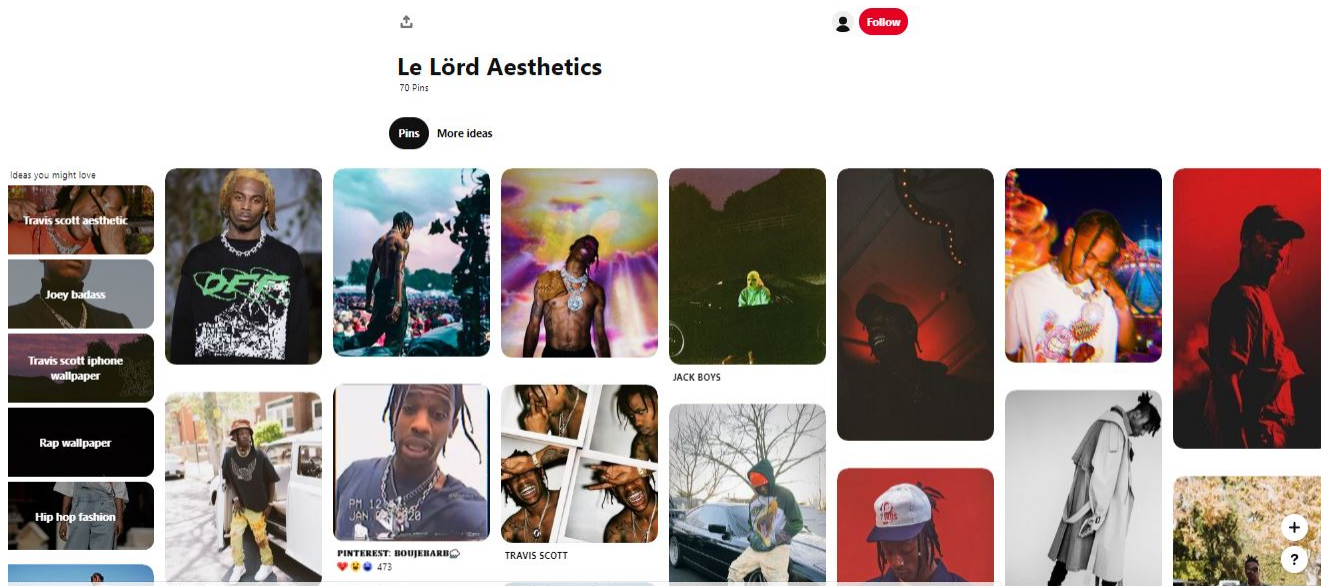


E. Jerome McCarthy, 1960



Robert Lauterborn, 1990

Appendix C



Link to mood board: <https://pin.it/1yLWhNr>

Appendix D

SANDBOX 2019 SURVEY

NSG ENTERTAINMENT (RCA X THE ORCHARD)

Team members involved

Sheun Abiola & Aidan Glennon, management
 Whitney Asomani, RCA
 Mike Walmsley, RCA
 Lauren Fitzgerald, RCA
 Parris O'Loughlin-Hoste, RCA
 Dan Griffiths, The Orchard

Overview of campaign

High-energy East London collective NSG teamed up with RCA – after being independent for six years – to deliver their first ever platinum record with 'Options' feat. Tion Wayne.

'Options' instantly became an earworm as soon as it dropped, with fans all over the country creating UGC from the word go. On New Year's Eve, one video went viral (featuring two particularly enthusiastic girls on a night out) and it was RCA's job to amplify this to the masses.

In a four-step approach across Instagram and TikTok where we targeted low-level influencers, meme accounts, publishers and finally top-tier influencers to post their own #optionschallenge video. The hashtag caught fire quickly and has since reached 12.5m views on TikTok and over 10m views on Instagram.

In tandem, Instagram followers shot up from 34,000 to 200,000, aided in part by the band members' consistent and hilarious comments on viral posts where they infiltrated meme culture, keeping

NSG top of mind.

To push the #optionschallenge to new demographics we seeded the track out to YouTube "reaction video" accounts, professional dance accounts, created a bespoke Kanye West 'Through The Wire'-style compilation video (inspired by the artwork design), made GIPHY stickers of each member (viewed over 10m times), created a custom Snap lens and hosted a gallery of top dances on their website using a WYNG plug-in. Digital spend was kept agile by refreshing the content weekly with new dances, including those of famous faces from Michael Dapaah to Jimmy Carr.

From this all-encompassing digital campaign came opportunities at TV, from the Big Narstie show to Trending Live, and further performances with Vevo Dscvr and 1xtra Live Lounge. Stars were doing the dance on the red carpet at the

Brits and the band went on to perform 'Options' with Drake at the "O3" [the temporary rebranding of the O2 in London during his residency at the venue making reference to a line in his track 'God's Plan'] as well as with Future at Wireless, cementing 'Options' as a UK dance floor staple set to stick around for years.

Results & key learnings

- DUS: 682,000 (platinum)
- OCC peak position: #7
- 15 weeks in top 40
- Total streams: 70m
- Official video views: 22m
- Key social growth:
 - Instagram: 30,000 -> 200,000 (+566%)
 - Spotify followers: 16,200 -> 79,000 (+387%)
 - Twitter: 8,000 -> 20,000 (+150%)
 - TikTok: 0 -> 11.3k (N/A)

campaign breakdown

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

AGE: 14-18, 19-24, 25-34

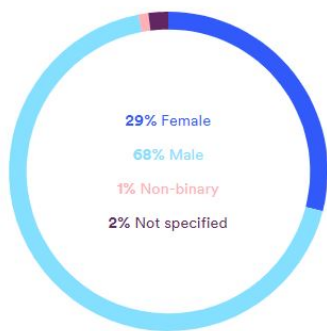
AUDIENCE GENDER (M/F): 57% / 43%

LOCATION: 80% UK

Appendix E

Listeners' gender

LISTENERS - LAST 28 DAYS



Listeners' age

LISTENERS - LAST 28 DAYS

