

Module Title: Creation for International Music
Marketing

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1.0 Introduction

This project proposal will explain the main points, ideas, and further research that I will be conducting throughout my final year project. I will summarise my activities and explain my overall marketing timeline which contains various areas of marketing including branding, digital marketing, social media, brand partnerships, press, as well as merchandise.

For my final year project, I will be providing a detailed three-year marketing campaign on an events company called Set Overground. Set Underground was founded in 2014 and is based in Los Angeles. They organise and curate events and experiences in various major cities across the United States. These cities include San Diego, Los Angeles, San Francisco, New York City and Miami. Set Underground also organises occasional events in in Oaxaca and Tulum, Mexico. The events take place at venues ranging from 1,000 to 3,000 capacity and feature DJ's and artists within underground electronic music genres ranging from techno, house, and trance.

Live events are also the main source of income for most artists, bands, and DJs. As McLeod, (2001) explains, 'Due to the illegal downloading of music that became rampant during the new millennium, it became practically impossible for DJs to generate earnings from record sales. As a result, most dance music DJs and producers began to earn their income from DJ gigs.' Due to the pandemic and lack of events this past year, I believe that from here forward live events will have incredible potential to thrive. Due to the anticipated high demand of music events from music consumers, this could lead to more competition between events companies as well as increase music tourism. Therefore, establishing a unique, enticing, and clear marketing campaign is essential for an events company like Set Underground.

This project will take place on a hypothetical basis. The methodologies for the project activity will be based upon relevant qualitative and quantitative research. My qualitative

research will include literature reviews on innovative and effective marketing strategies as well as reviewing case studies. Case studies will provide unique evidence as well as specific scenarios that I can draw influence from for strategising a successful marketing campaign. I will also be conducting interviews with event and festival organisers as well as promoters to gather more information regarding my project. My quantitative research will include a short close answered online survey for event goers to allow me to analyse consumer behaviours and patterns. After gathering all my research, I will triangulate this information to formulate a concise three-year marketing campaign for Set Underground.

As well as focusing on the marketing campaign for Set Underground, I have also established a personal GANTT chart timeline (Appendix 5) to make sure the project is completed in time. My personal GANTT chart highlights the duration and deadlines of the project activities. The project activities must be done so in a timely manner, so I have enough time to reflect and analyse my project outcomes.

2.0 Project Activity

A three- year marketing campaign GANTT chart (Appendix 1) starting from the 1st of January 2022 and finishing on the 31st of December 2024 has been produced for Set Underground, ‘thus giving a practical perspective on resource allocation, potential delays or idleness, and overall, the opportunity for more efficient project management’ (Perdicoulis, 2013). A Business Model Canvas tool (Appendix 9) was utilised to understand and analyse all aspects of Set Underground as a business and company. A clear list of key partners led to recognising the key activities within marketing to help reach the customer segments and hopefully generate more income for the company.

A SWOT analysis (Appendix 6) was established for Set Underground which provided, 'an approach to considering the inhibitors and enhancers to performance...in both its internal and external environments' (Pershing, 2006). The SWOT analysis revealed that Set Underground was lacking a cohesive online brand presence but also has opportunities to collaborate and build brand partnerships with companies, artists, and music industry tastemakers.

The SMART Goals (Appendix 7.1) for the total of the three-year period is to focus on growing brand awareness within the niche underground electronic music market as well as boost music tourism whilst establishing relevant brand partnerships. An overall project budget has also been determined and split into the three years (Appendix 10).

2.1 Year One

The goals for year one (Appendix 7.2) (Appendix 2) are solely focused on rebranding the company entirely and building their online following and engagement. The project will also delve into more specific key performance indicators once Set Underground social media channels are analysed.

The first quarter will focus on branding with a complete rebrand on all online channels which include their website, email list newsletters as well as all their social media platforms. A rebrand will allow for the company to begin a fresh start and develop marketing campaigns based on the new colour scheme and logos. Branding is going to be the starting point of the campaign as, branding is a crucial activity for the successful establishment of a new company, that helps customer acquisition, retention and to build a favourable reputation' (Bresciani and Eppler, 2010).

The second quarter will utilise the new rebrand to move towards growing brand awareness. Social media strategies based on current music industry trends and algorithms will

be created to reach the target demographic of Set Underground customers. The social media brand is what is going to allow Set Underground to reach out to their customer segments as Yan (2011) states, ‘By going to blogs and social networks, people can understand the personalities behind the scenes...It allows that organisation to be more responsive to audiences and consumer demands.’ The online brand will allow the company to clearly identify their target demographics and markets by examining what new customers are engaging with their content. This will direct Set Underground to market and brand themselves in the right places to the right customers, therefore creating a tribe and overall, more loyal customers. As mentioned earlier, Set Undergrounds lack of social media marketing is a weakness and because of the competitiveness of events and event companies within the music industry Set Undergrounds, ‘technological problems limit their appeal. (Yan, 2011).

The third quarter will focus on press and impressing industry tastemakers within the electronic music genres. There are many subgenres within the electronic music scene and electronic music listeners are usually quite open and willing to listen to subgenres of electronic music. This could be because of fast paced music technology advancements which lead to more change in sound within the electronic music scene. This affects how press might reach their audiences, ‘for instance, while some music magazines may concentrate their coverage on certain subgenres of music, many of these magazines still attempt to write about a variety of subgenres because readers’ tastes are not narrowly fixed and because the magazines want to appeal to a wide range of readers’ (McLeod, 2001).

The fourth and final quarter of the first year will have a focus on creating merchandise for Set Underground. The merchandise will be made available to purchase just after Thanksgiving, also known as Black Friday as, ‘Black Friday and the surrounding holiday season – is perhaps the most opportune time of the year to spur sales’ (Black Friday 2021: A

Marketer's Guide, 2021). The merchandise will be limited edition and will be a test to see how many of their loyal customers are willing to purchase the merchandise. If this proves to be successful, merchandise can be a fantastic additional revenue stream for Set Underground. The merchandise will not only be promoted online on their social media channels and website but also at events they will be hosting as Samadpour (2020) explains, 'promoting your merch both at shows and online can be a good promotional mix. At least 85% of merch sales happen at shows... of course to maximise revenues, an online presence is crucial.'

2.2 Year Two

The main focus and goals for year two (Appendix 7.3) (Appendix 3) will be booking tours for artists / bands / DJ's from Europe, UK and USA to perform at the locations Set Underground hosts which include five major cities within the United States: San Diego, Los Angeles, San Francisco, Miami and New York City. This goal will build brand awareness across the underground electronic music scene as well as help create a buzz for the company with key partners and industry tastemakers. Set Underground will book European acts who are looking to perform in the United States, this is beneficial for growing the acts fan base whilst creating a value proposition and placing Set Underground in the international marketplace for underground electronic music. The first quarter will focus on seeking out these acts and contacting booking agents and record labels.

The second quarter will begin developing and implementing social media campaigns to promote the tours booked for the acts, 'social media presents a number of positive impacts, such as brand promotion via eWord of Mouth and the ability to reach and connect with a vast amount of people' (Xiang and Tussyadiah, 2014). Press such as blogs and radio stations will also be used to promote the tours.

The third quarter will build upon brand partnerships with other electronic music events companies based in California. Set Underground will approach larger companies and festivals and ask to host a stage that they curate completely themselves at one of these events. This collaboration will need to be mutually beneficial for both parties as, ‘many studies have concluded that good brand – partner relationships can create value for both parties. Positive brand partnerships reduce opportunism and increase mutual cooperation’ (Dev, 2012). Set Underground must provide unique acts and really sell their value propositions of providing experiences as well as introducing American electronic music fans to upcoming European talent.

This will lead to the fourth quarter which will be focused around releasing new updated merchandise for Set Underground in collaboration and brand partnership with a rave clothing company. This is dependent on the results of the first-year merchandise sales. The merchandise will be more towards fashion enthusiastic music listeners, however rave fashion is a massive part of the electronic music scene in the United States. Turra (2021) explains that the, ‘COVID-19 pandemic... imposed restrictions on individual freedom and asked people to rethink their personal and professional lifestyles.’ The newfound freedom after restrictions has led to a rise in fashion as well as wearing unique fashion for events.

2.3 Year Three

The focus and goals for year three (Appendix 7.4) (Appendix 4) will be to analyse social media growth that has occurred up until this point, as well as build upon already existing brand partnerships from year two. It will also be about Set Underground hosting more of their own bigger scale events creating more brand awareness for the company as, ‘the key is to concentrate on influencing and enabling conversations’ (Xiang and Tussyadiah,

2014). Hosting their own events will create a buzz and therefore a conversation among loyal customers and perhaps attract new customers to the events.

The first quarter will be a fresh rebrand for the company with a new logo and updated website and social media content. As technology advances as well as the growth in virtual shows with the pandemic Set Underground will host a virtual show in the second quarter. Virtual shows are becoming much more popular and are expected to grow in popularity, 'in the near future, we can expect to see the further virtual augmentation of reality as artists increasingly utilise next generation technology to directly engage with fans' (Chidekel, 2021).

The third quarter will lead to an all-day festival / rave completely hosted by Set Underground that will take place in Los Angeles. Social media campaigns will be used to promote the event and draw attention to Set Underground as well as inspire music tourism.

In the fourth quarter Set Underground will host a New Year's event that will happen at five locations in the United States simultaneously, whilst all are live streamed together and recorded. This show will essentially be both in person and virtual, there is a possibility to even use advanced technology such as holograms of artists as it will, 'reduce the costs ordinarily associated with live touring, but it will also enable artists to perform multiple live concerts at different locations simultaneously without having to appear anywhere in person.' (chidikel, 2021). Utilising new technology could inspire press to bring more brand awareness for Set Underground through cover stories.

3.0 Conclusion

My final completed project will include very detailed research regarding the marketing tactics that were briefly touched on in this proposal such as branding, digital marketing, brand partnerships, live events, press, and merchandise. As well as furthering my research in areas related to marketing tactics I will also be analysing Set Underground

audience and the demographics, psychographics, and consumer behaviours to make sure that the marketing campaign is strategised to reach the right audience.

A personal risk assessment matrix (Appendix 8) has also been created and allowed me to determine any potential problems that may occur for the duration of my project.

Identifying and being transparent towards risks are key in project management as projects will always obtain risks. I plan to take all precautions necessary to avoid or minimise these risks this way it does not affect the timeline of my project.

Once my project is complete my project outcomes will be beneficial and interesting for music industry professionals within the live sector. This would include promoters, booking agents, event organisers and festival organisers. The information gathered through my research and solidified ideas could provide useful knowledge regarding marketing and branding within the live sector of the music industry especially as, 'the Global Entertainment and Media Outlook 2018-2022 report, PwC reveals live music revenue will increase at a compound annual growth rate (CAGR) of 3.3% heading into 2022. This includes ticket sales and sponsorship... the live concert industry's total revenue will reach \$31 billion in four years. Ticket sales will make up \$24 billion of that total' (Sanchez, 2018).

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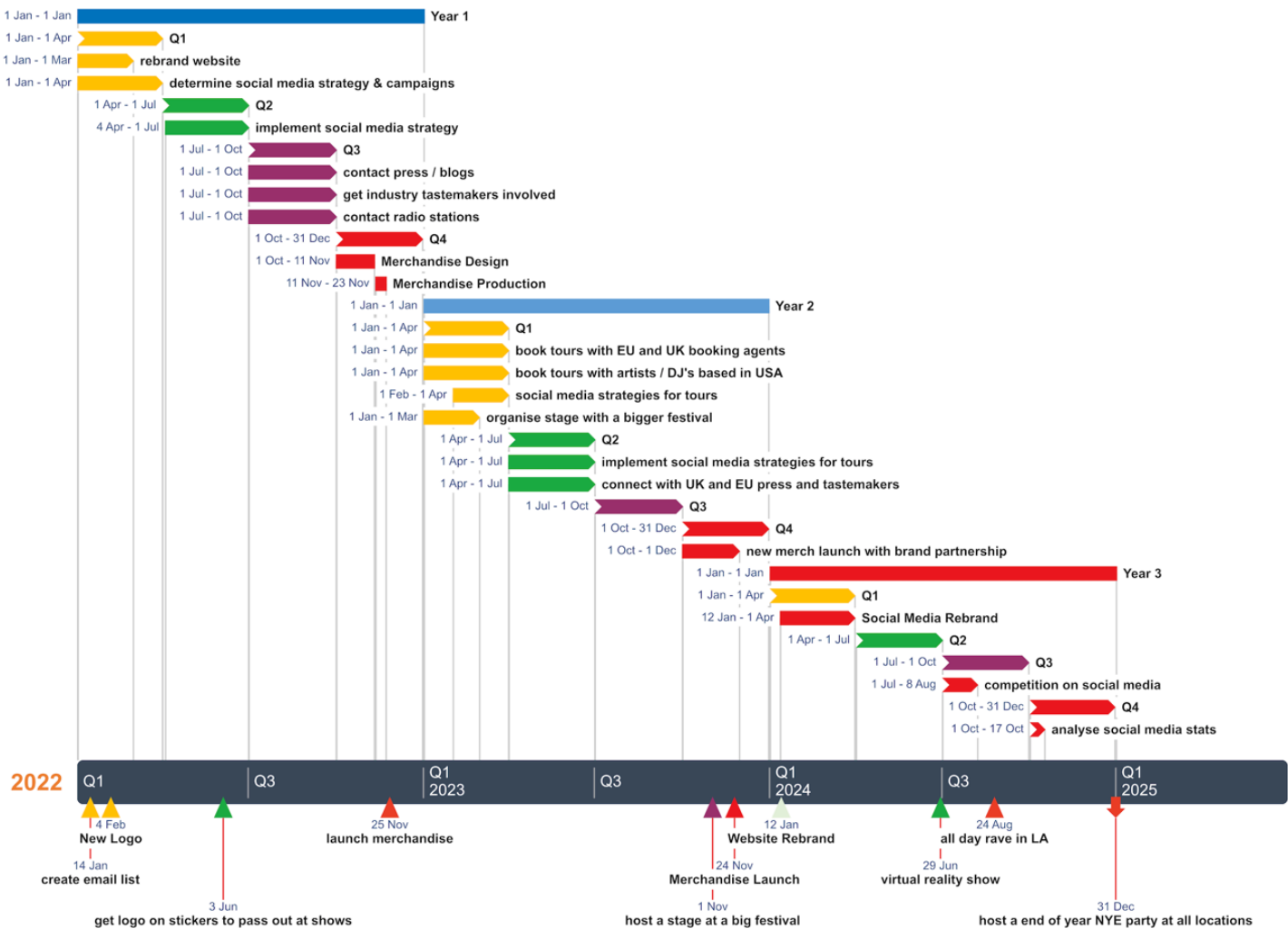
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5.0 Appendices

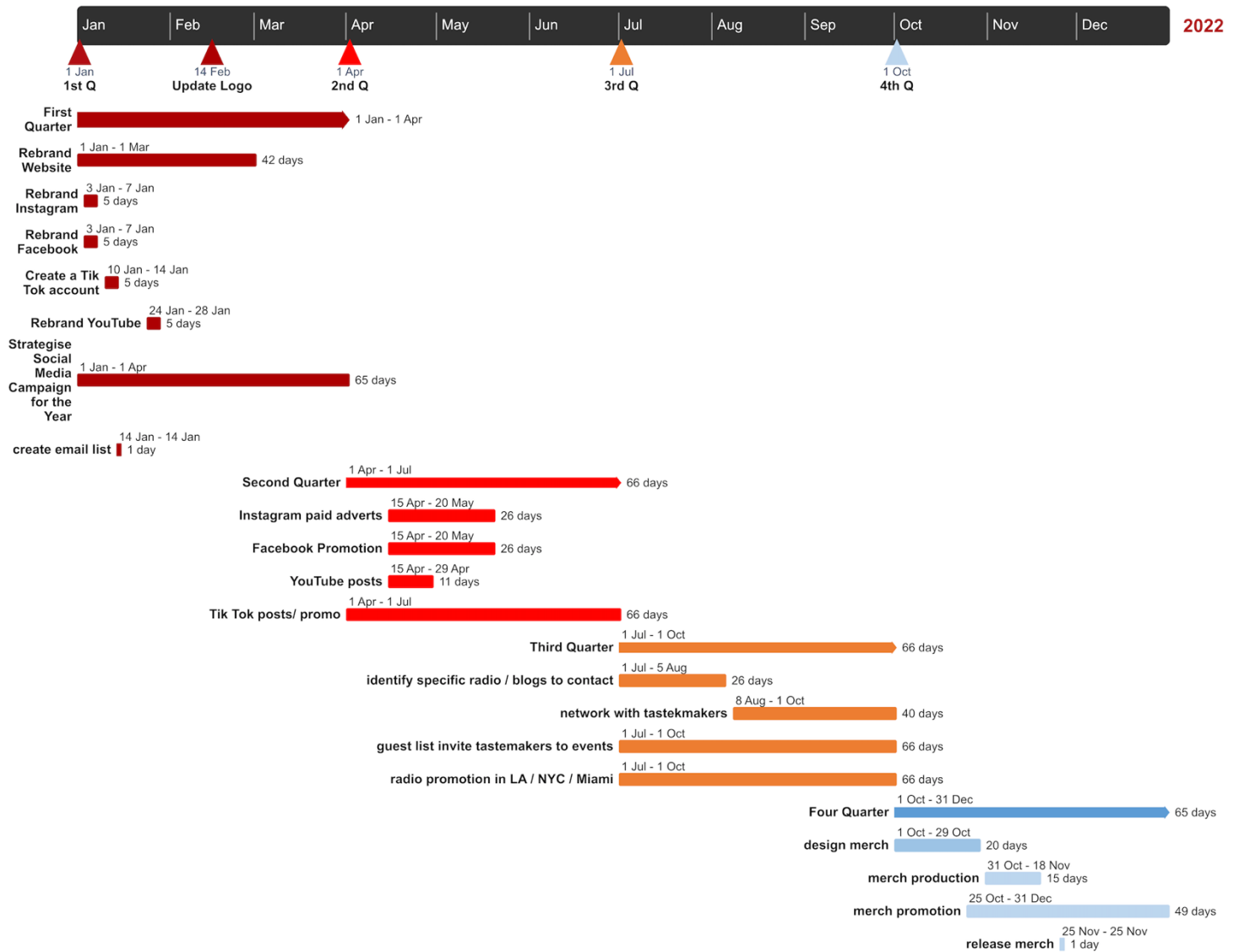
Appendix 1. Three Year GANTT Chart

Set Underground: Three year Overview

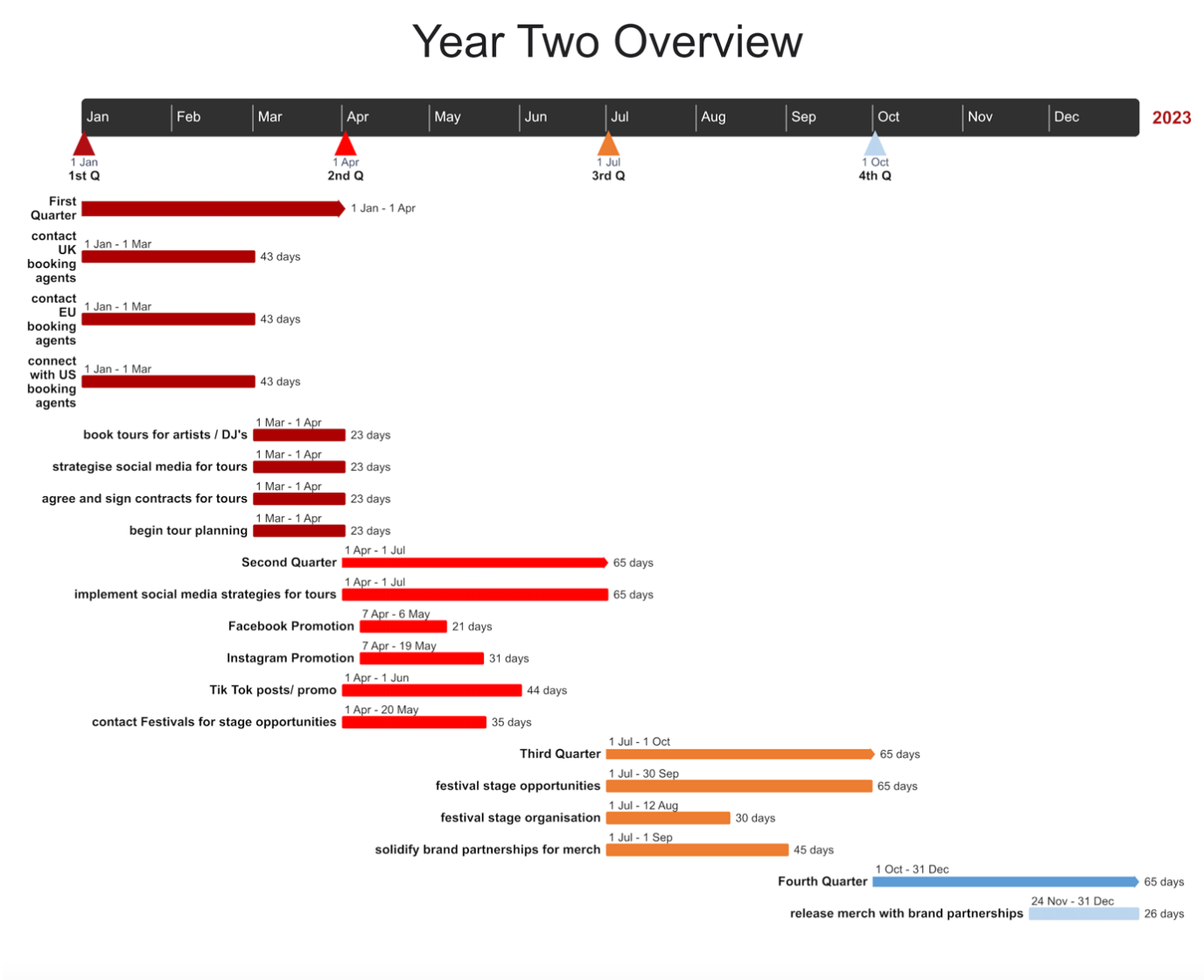


Appendix 2. Year One Overview GANTT Chart

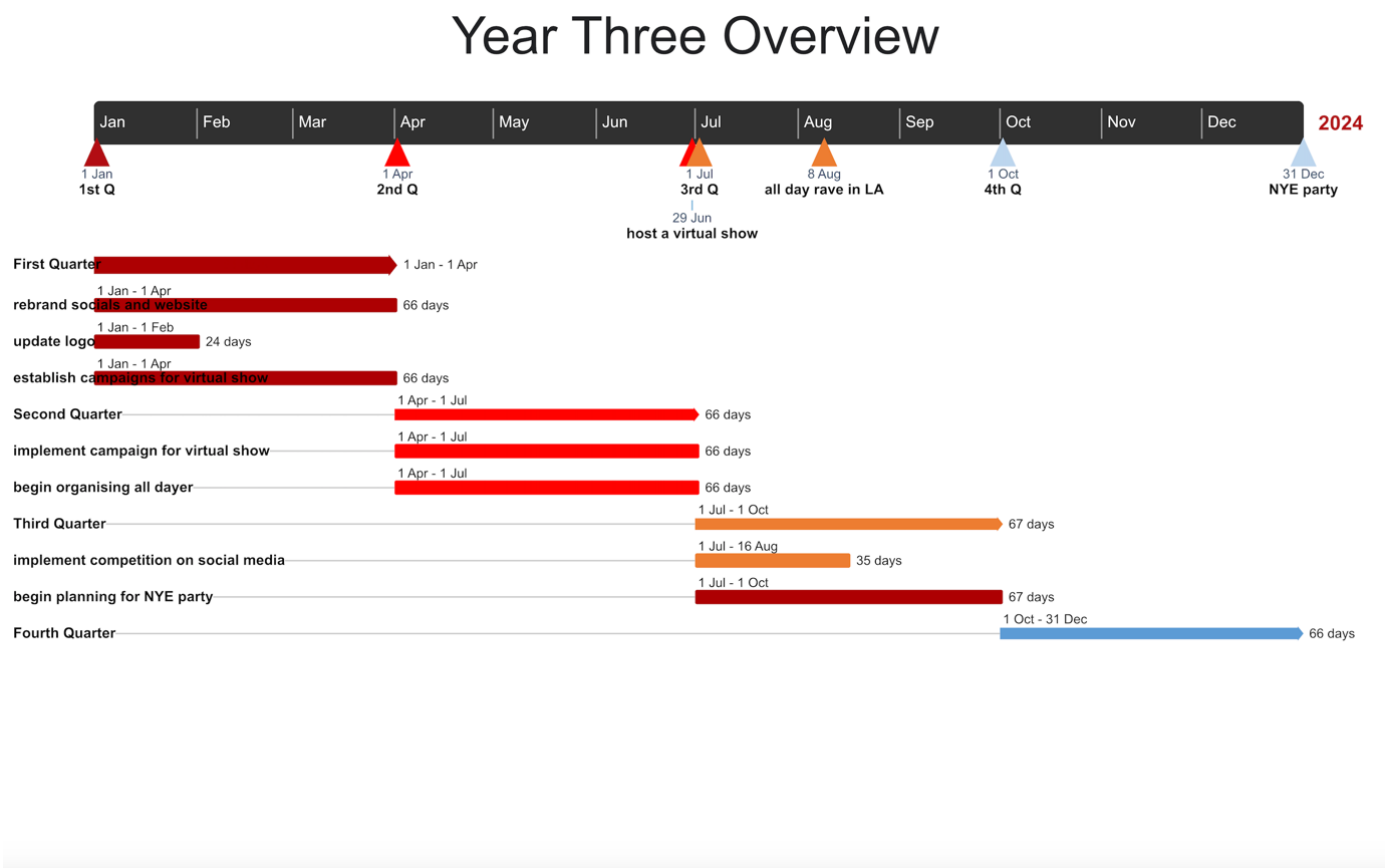
Year One Overview



Appendix 3. Year Two Overview GANTT Chart

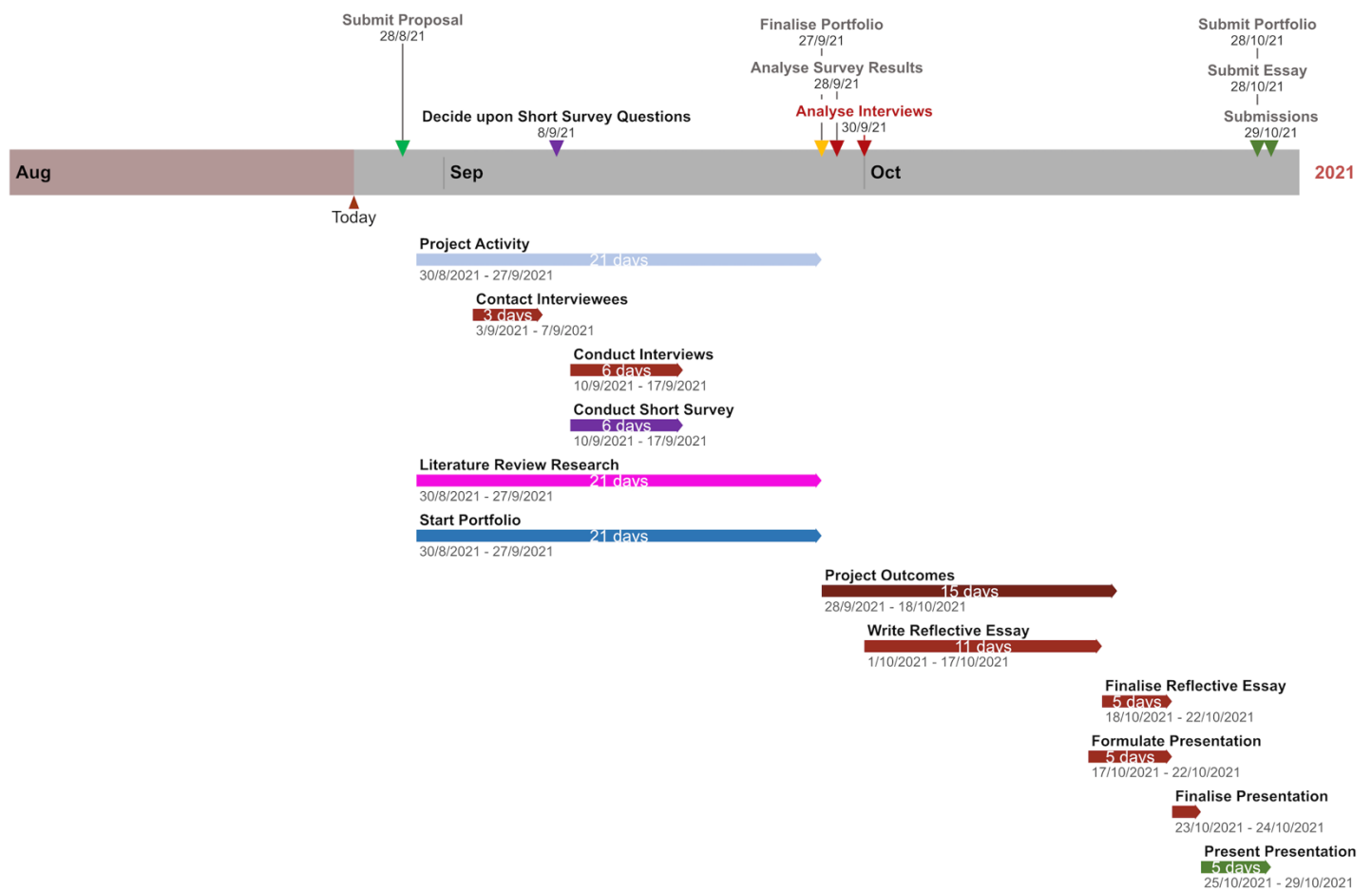


Appendix 4. Year Three Overview GANTT Chart



Appendix 5. Personal Project Management Timeline

Personal Project Management Timeline



Appendix 6. SWOT Analysis on Set Underground

STRENGTHS

- Well established company
- Multiple locations and residencies at these locations
- Niche market: underground scene
- Unique experiences available to customers
- Working relationships with festivals
- Organising their own festival for Dia De Los Muertos

WEAKNESSES

- Lack of branding online
- Website is messy, looks unprofessional, not easy to navigate
- Facebook link on website and Instagram does not work.
- Instagram feed isn't cohesive or aesthetic.
- YouTube videos lack number of views and subscribers.
- Non-existent on Tik Tok

OPPORTUNITIES

- Music tourism
- Post COVID – hype
- Sponsorships
- Brand Partnerships
- International artists / bands / DJ's for events
- VIP tickets, meet and greets, exclusive offers
- Festival stage organisation at big festivals
- Festivals on their own
- Growing the brand online and within niche
- Analyse psychographics and sell out shows
- Virtual shows and festivals
- Social media marketing
- Digital marketing
- Merchandise production and sales

THREATS

- Companies that are similar and offer similar shows that are more established or have a bigger brand.
- Venues shutting down or not offering their space
- Lack of ticket sales, leads to no revenue
- Artist / DJ cancellations
- COVID restrictions
- Travel restrictions
- Licensing issues

Appendix 7. SMART GOALS for Set Underground

SMART GOALS**7.1 Overall**

SPECIFIC	To grow brand awareness and inspire music tourism. Build relevant and sustainable brand partnerships and generate more income from events.
MEASURABLE	KPI's will determine the success of these goals through social media growth and engagement as well as numbers of ticket sales increasing at events.
ATTAINABLE	It is dependent upon COVID restrictions which are now easing, therefore without restrictions building the networks and hosting shows to grow in the next three years is attainable.
REALISTIC	With consistency and market research and analysis I believe the company has a lot of potential for growth and development.
TIME SCALE	From January 2022 to December 2024.

7.2 Year One

SPECIFIC	Rebrand the entire brand so it is cohesive, memorable and becomes more established within the niche market that Set Underground currently sits in.
MEASURABLE	The growth in numbers as far as social media engagement and engagement from industry tastemakers.
ATTAINABLE	With the right budget, contacts and consistency rebranding Set Underground completely into a visually aesthetic, social media savvy company is possible.
REALISTIC	Focusing a year on rebranding through marketing techniques is a great way to push a company to grow before focusing on revenue.
TIME SCALE	January 2022 to December 2022

7.3 Year Two

SPECIFIC	Booking tours for artists / bands / DJ's from Europe, UK and USA to perform at the locations Set Underground hosts their events.
MEASURABLE	The number of acts that commit to undergoing a tour using Set Underground as well as how many tickets are sold to the events.
ATTAINABLE	Set Underground is established in five cities based in the USA, therefore they have the means to establish tours for acts.
REALISTIC	Set Underground has experience organising shows as well as connections to do so therefore it is very realistic.
TIME SCALE	January 2023 to December 2023

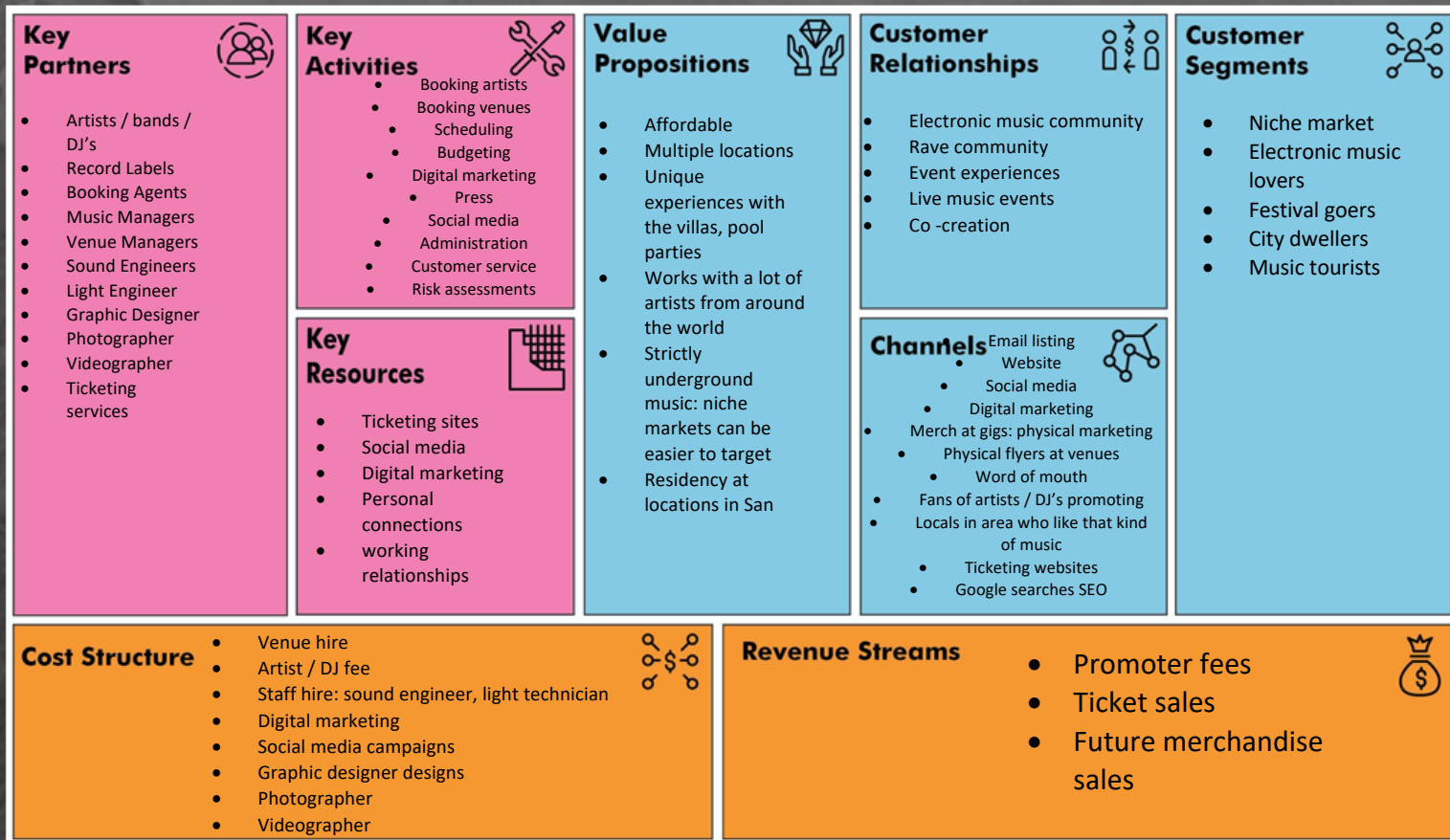
7.4 Year Three

SPECIFIC	Analyse social media growth and host their own rave, New Year's event across all venues possible as well as build upon brand partnerships.
MEASURABLE	It will be measure predominantly through ticket sales, engagement as well as the number of brand partnerships deals that are established.
ATTAINABLE	Set Underground would have grown their brand from previous years and had a deeper understanding of their target demographic.
REALISTIC	Set Underground has experience in live events and connections across the USA at venues.
TIME SCALE	January 2024 to December 2024.

Appendix 8. Personal Risk Management Matrix

		Impact				
		Very Low	Low	Medium	High	Very High
Likelihood	Very High					
	High			Interviews Get cancelled		
	Medium		Moving back	Music opportunities arise		
	Low			Catching COVID	procrastination	
	Very Low					Technology issues

Appendix 9. Business Model Canvas for Set Underground

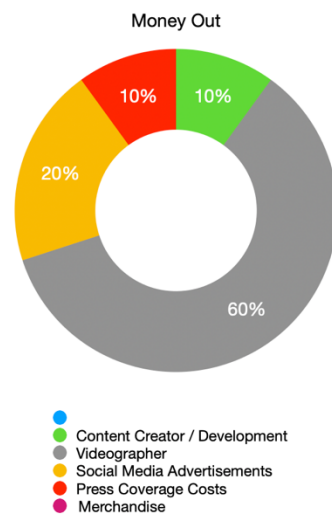


Appendix 10. Budget Breakdown for Three – Year Marketing Campaign for Set Underground

Year Two

TOTAL Costs	
Year one Total	£26,000

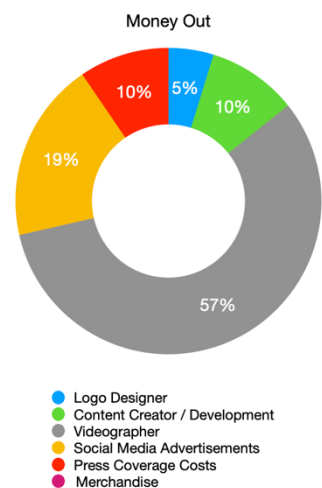
Year Two	Q1	Q2	Q3	Q4
Content Creator / Development	£500	£1,000	£1,000	£1,000
Videographer	£3,000	£2,000	£2,000	£2,000
Social Media Advertisements	£1,000	£3,000	£2,000	£3,000
Press Coverage Costs	£500			£3,000
Merchandise	£0	£0	£0	£1,000
Total expenses	£5,000	£6,000	£5,000	£10,000



Year One

TOTAL Costs	
Year one Total	£26,250

Year One	Q1	Q2	Q3	Q4
Logo Designer	£250	£0	£0	£250
Content Creator / Development	£500	£1,000	£1,000	£1,000
Videographer	£3,000	£2,000	£2,000	£2,000
Social Media Advertisements	£1,000	£3,000	£2,000	£3,000
Press Coverage Costs	£500			£3,000
Merchandise	£0	£0	£0	£1,000
Total expenses	£5,250	£6,000	£5,000	£10,000



Year Three

TOTAL Costs	
Year one Total	£30,500

Year Two	Q1	Q2	Q3	Q4
Logo Designer	£250			£250
Content Creator / Development	£500	£1,000	£1,000	£1,000
Videographer	£3,000	£2,000	£2,000	£2,000
Social Media Advertisements	£1,000	£5,000	£3,000	£3,000
Press Coverage Costs	£500	£1,000	£1,000	£3,000
Total expenses	£5,250	£9,000	£7,000	£9,250

