

SPOT 2015 - BRANDING+ - REFERAT

Keynote:

Jack Horner, FRUKT, author of the report: Bands and Brands: "The Value Exchange".

FRUKT started as a consulting agency but evolved into a global marketing company. Among other things FRUKT works with deal-making through FRUKT-fixing, which deals with companies such as Coca Cola (campaigns at the World Cup and OL), Master Card and American Airlines.

The company started as a result of the change in the music industry. Jack asked himself: Where will revenue, investment and support come from in the future?

Jack also asked the question: What could the brand-world mean for the music industry? Brand and artist collaboration is a way to create long term security and income. It is however not just about making as much money as possible but rather getting the artist out to new audiences and creating some sort of professional security.

5 partnership myths which are not entirely true:

1. Hard cash is the most important thing.
2. Brand managing gut instinct rules.
3. The artist is all we need.
4. If you build it, they will come.

What will happen in the future?

Generation Z: The notion of what entertainment is, is very different for this generation. This is a generation that will pay for stuff and pay for good music. They see technology as one and use all templates. Brands need to think extra hard in terms of partnerships in order to keep up with generation Z.

VOLUME:

Andreas Stahl/MICROSOFT & Johannes Andersson/VOLUME

VOLUME is an independent agency. They are involved in content marketing, branding and PR. They like to think outside of the box and love working with other creative companies. VOLUME primarily works in Scandinavia.

VOLUME has worked on campaigns such as Carlsberg/Tuborg Music: 100 artists – getting more music aid out, telling stories about the music industry. Nordic Playlist: Different ambassadors point

out different acts (ex Lykke Li recommends 10 Nordic artists). Hi Fi Klubben: Hi-Fi Scene (Øya, Copenhell).

They just started working with MØ who they are going to represent in terms of marketing/branding. They furthermore work with Mew and facilitating a Frengers community. Mew is not just a small band they are a small business and they need to make their business happen – ex. through brand partnerships.

Microsoft and Mew was a good match because Mew's fan base is so active in terms of technology and want to engage in a technological community. This could be made possible through the Microsoft Office 365 platform.

The brand collaboration between Mew and Microsoft revolves around co-creating a music video with fans from all over the world where One-Note is the main platform for co-creation but also Excel, OneDrive, Skype and Azure. The video will show 25 frames per second picturing the fans which will be put together doing a duet (they will also be singing) with Jonas from Mew. The fans will be given a frame that they have to act and upload.

VOLUME says that they have had amazing response through social media, where the band announced the collaboration and several thousand fans have already signed up for the project.

Microsoft is looking for exposure and finds that the Mew collaboration will exemplify Microsoft Office 365 in a great way – so both Mew and Microsoft will gain something from the collaboration.

They play with open cards in terms of collaborations and the fan base. They haven't had any negative response and have received applications from fans from more than 60 countries.

Platinum Rye:

Susan Schwartz (Music Supervisor), music sync. – Platinum Rye

Platinum Rye works with fortune 500 brands consolidating artist collaboration (20 % of their business) and music sourcing and licensing. An example of their work is the song "Move it shake it" by Lazy Party for Samsung Galaxy.

How to maximize your chance of getting your music heard and getting it in a commercial:

- Make sure that you are good (no fake bands!) Good quality is important as is being unique.
- Network!! Build relationships
- Get your material on social media: Soundcloud, Twitter, Facebook. Get it up there!
- Gig out! Find the best venues for you. Be creative and willing!
- Make it as easy as possible (find out how people want to receive your music – cd, link etc.)

- Stay top of mind! They are so many artists and so much clutter, so you have to differentiate yourself. Reach out but don't be annoying!

DO

- Send out monthly releases
- Mp3s, please!
- Put your contact info in the file metadata
- One link to full mixes, one link to instrumentals
- Ask questions if you don't understand a brief

Don't

- Send a lot to read – they are looking for good music not clutter.
- Be mean to the client even if they are mean to you – Just do a solid job.
- Send the same promos more than once without flagging it.
- Leave out your contact info.
- Don't make it hard to download material. It needs to be instant!
- When you get a brief, don't send your priorities if they're off point.
- Share briefs with your competitors.
- Follow up a million times.

Extra credit:

- Find out which brands the supervisors work on, get to know them and send them a specific track.
- Don't send streaming only links.
- If you don't have anything that fits, it's OK.
- Send a track list along with what you send for a brief.

Universal Music Denmark

Michael Boie on Brand Partnerships

There are 300 people working with Brand Partnership at Universal –It is a large part of the company!

It's not all about money, but last year they paid out several million out to their artists.

Example of brand and artist collaboration: Robbie Williams and Telenor Wimp – “Sing with Robbie”.

The sponsorship is about a unique experience and content for the fans – They want to create value for the customer. Giving something to the fans and letting the brand facilitate it.

FRUKT-FIXERS

Simon Singleton

Simon previously worked for 10 years in a record shop. He then started at FRUKT where he has worked with the Smirnoff “Mindtunes” campaign.

The project idea of the campaign was to give people, who normally were not able to create music (different disabilities) tools to create music through technology. The brand was in the background, it was the musicians (DJ Fresh) and the disabled people who were in focus. The ad was a part of a larger campaign which wanted to make people who were not normally creators into creators.

Slogan: #yoursforthemaking

In making the project FRUKT focused on finding the right musicians who were passionate about the project – people who made the right fit for the brand and concept.

Created great media response and brand value and the single was released following and has more than 10.000 hits on Spotify.

Another campaign which he has worked on was “Live from the heart” for the brand Shredded Wheat: Here they tapped into the Northern Soul Scene (British music heritage).

They choose a local Northern Soul artist who was actually approved by the person in the advertisement, but they also worked with the label.

This created a general positive response and the track was reissued following the campaign. The campaign got a lot of media coverage in Britain as well.

Musicstylist.com

Jesper Gadeberg

Jesper works with Music supervisor but also putting unique and original ideas to pictures.

Main goal: Optimize the best possible music solution.

Jesper started out reading an open letter to Nick Cave from Jeppe Kristensen (Berlingske) – criticizing the fact that he has his music in a Jack & Jones advertisement. He thinks that his music is art but he doesn’t know if he will listen to his music again. He has previously said that he will not have his music in advertisements but is now doing it which has offended Jeppe. He means that it compromises his persona. He means that he has no need for more money must have been to earn

more money which he believes is greedy and not in line with the 'old' Nick Cave and what he used to stand for.

Prior to this Jesper was contacted by Jack and Jones some years back where he was presented to an outstanding campaign that he was to find music for. He spotted a number by Nick Cave that he felt was created for the campaign and would be the perfect fit. They approached Nick Cave because they believed that he would approve the usage of his music in the advertisements in spite of the low budget solely due to the creativity and quality of the advertisements. They contacted his management and got the deal.

The commercial was among the most rewarded in the world that year.

Ergo: There are so many opportunities if you have great creative material on your hands. In cases like that budget does not necessarily matter. It is about the art and creativity.