



A campaign by the **Red Team**



Table of Contents



02

Table Of Contents

18

Truth Well Told

45

Event Calendar

03

Meet the Team

19

Target Profiles

49

Media Plan

04

Executive Summary

25

Ongaku Onigiri

51

Creative Executions

05

Objectives

29

Seishun-Toppa

53

Metrics of Success

06

Situational Analysis

33

Press Releases

55

Recommendations

12

Primary Research

37

Spotcast Cafe

57

Sources

15

Find Your Voice

39

Spotcast Live

17

Spotcast

43

Events



MEET THE TEAM



REBECCA BIESTEK
Account Executive



AUSTIN WARREN
Graphic Designer



ANGELA MONTANO
Account Planner



VALERIA GIL
Layout Design



ALEXIA DIAMOND
Video/Strategy



HONGYU LU
Video/Motion Graphics



ELIZABETH USTINOV
Design/Motion Graphics



AMY ISHIGAMI
PR Specialist



YIYUN HSIEH
Copywriter



MINORU ANDERSON
Content Manager



JUSTINE SIGEL
Research Specialist

EXECUTIVE SUMMARY

Spotify challenged us to create exclusive podcast content that would appeal to Japanese Gen Z-ers and build a thriving creator presence. Our focus for the content is to allow the listeners to feel connected to the content and to the creator.

Our main goal is to maintain, protect and build Spotify's brand equity. To do so, we want to introduce Spotify's podcasts as a distinct, but complementary offering to its music collection.

Our target consumer is the "Limitless Seeker", who represents Japanese students and new-to-the-workforce adults aged 18 to 25. From our research, we learned that these individuals attempt to not stand out in large public spaces, but explore and express their individuality in intimate groups who share similar interests.

Our target creator is the "Authentic Sensationalist", which includes both established and aspiring podcasters. They have a passion to share their unique and unfiltered thoughts, perspectives and feelings about a variety of topics with their audience. Their main goal is to appeal to specific individuals rather than the masses.

With the insights we discovered, we were able to grasp the desire of the "Limitless Seeker" to find a place where they belong. For the "Authentic Sensationalist", we revealed what inspires them to express themselves through a podcast and how they wish to interact with their audiences.

This book will outline how our team will achieve Spotify's content and marketing objectives for listeners and creators through a cohesive campaign.

- *The Red Team*



Objectives

Spotify is established in the market as a music streaming service. However, their podcast offerings have not taken on the same popularity in the Japanese market. Based on the current market landscape, these are our key objectives.

Business Objectives

- ▶ To create new and engaging podcast content that appeals to Japanese Gen Z-ers
- ▶ Differentiate the podcast category within the existing audio content that engages Gen Z-ers
- ▶ To expand Gen Z audience base for podcast
- ▶ To strengthen and develop relationships between Spotify and podcast creators

Marketing Objectives

- ▶ Build awareness and increase MAU's for Spotify
- ▶ Increase brand love between users, creators and the brand
- ▶ Promote Spotify's podcast content as something new
- ▶ Increase Spotify's identity as a platform for independent creators to share their content

Situational Analysis

Category

The podcast category is developing and expanding rapidly around the world. Spending on podcast advertisements is expected to rise from \$400 million in 2018 to \$660 million by 2020. In terms of market share, podcasts account for 10 percent of audio listening on music streaming services globally. Furthermore, there is an overall trend toward audio content that can be consumed while multitasking. There is still low awareness about this emerging market in Japan, especially among Gen Z-ers. Currently, podcast content in Japan is primarily English education programs made by older creators. Other podcast content tends to be akin to a conventional radio broadcast or a re-packaged version of regular news shows. In fact, services that broadcast traditional radio programs over the internet are more popular than podcasts. Even if Gen Z-ers wanted to listen to podcasts, there is a lack of attractive content.

Spotify's recent acquisitions of media content companies Gimlet Media, Anchor and Parcast strengthen its position in the market as a platform for podcast creators of all genres. Spotify as a brand stands for innovation and creativity. By highlighting these brand values and developing interesting and relevant podcast content, Spotify podcasts will be able to reach their intended audience in the market and allow creators to share their content.

Spotify is an established brand in the music streaming landscape, but within Japan, the podcast category is relatively new. Many consumers perceive podcasts as a separate audio category than music and disregard podcast content that is present when actively streaming music on audio platforms. Spotify has an opportunity to solidify the podcast category within its platform in order to strengthen its presence in the market, particularly with Gen Z-ers in Japan.

Situational Analysis

Company

Spotify has positioned itself as a leading global audio streaming service that offers high-quality and up-to-date original content to its users through a free or premium subscription option. It is an innovative, collaborative and tailor-made platform that cherishes the individuality and creativity of users and creators alike. The company was launched in 2006 by a team in Stockholm, Sweden and has since gained more than 200 million users in 79 markets across the globe. Spotify allows users to stream digital music, video clips and podcast content. Spotify users receive recommendations and personalized features such as “Made For You” and “Daily Mix.”

Spotify is available across a variety of devices ranging from smartphones to connected cars. Spotify’s strongest competitive advantage and differentiation point is not only its personalization, but also its place as a receptive and accessible platform for both its users and creators. The ability to unite creators and listeners is one of the most important aspects of Spotify’s company and it has positioned itself accordingly.

Competition

Spotify faces competition from international big names such as Apple, Google and Amazon, along with more local brands like Radiko and Spoon. Apple is a household name that holds more than half of Japan's smartphone market. When it comes to audio content, Apple has positioned itself as the first choice. Apple Music and Apple Podcasts come pre-installed on Apple iPhones, allowing the user to access their content more easily.

Google has established dominance among internet search engines and is also a potential threat in the podcast category.

Amazon, another mainstream name in Japan, is in a tight battle for dominance in the e-commerce market and continues to expand its offerings in the audio streaming market.

On a more local level, a well-known service named Radiko allows consumers to listen to traditional radio stations over the internet, which is currently a more popular audio streaming medium than podcasts. Spoon, an internet audio broadcast service popular with independent creators, has grown exponentially in the market in 2019. Spotify has an opportunity to penetrate a largely untapped market for podcasts that has the potential to appeal to Japanese Gen Z-ers. In Japan, the term "podcast" is not widely known. Thus giving Spotify the flexibility to redefine itself from just a music streaming service to a broader creative audio experience and attract Japanese Gen Z-ers listeners and creators to its platform.

Situational Analysis

Culture

As the first generation of digital natives, Japanese Gen Z-ers are keen to escape to virtual, augmented and mixed realities in which intimate environments can be found. It is within these environments where young individuals seek the freedom of self-expression and connections with like-minded members whose voices resonate with their own. These members value, above all, authenticity. Honest conversations and exchanges are a relief from an oftentimes restrictive school, work and social life that expects conformity and restraint.

Although Japanese Gen Z-ers tend to identify more as global members, a “global” one-size fits all approach does not work when creating and marketing Spotify podcasts to this particular audience. Rather, Japanese Gen Z-ers expect personalized and specially curated spaces catered to their own interests and personalities. Japanese Gen Z-ers are willing to actively search for places where they feel comfortable and empowered.

Consumer

Many Spotify users consider the platform as solely a music platform rather than a broader audio streaming service. Consumers actively use Spotify for music, but the majority of them are unaware of the alternative audio content it provides. When you search “podcasts” on Google in Japan, the first result is “what is a podcast?” In fact, 25 percent of Japan’s population know what a podcast is and only 16 percent have listened to one.

Gen Z-ers are digital natives who communicate and share perspectives with people all over the world. Because of this background, they consume more content than any other generation by streaming audio for an average of eight hours per week. Spotify users tend

to spend more money on going to the movies, concerts and other experiences. If the awareness and popularity of podcasts grows by offering content that matches the interest of the audience, there is a higher possibility that Gen Z-ers would be dedicated.

Gen Z-ers are either working or going to school. Fifty-eight percent of Japanese students advance to university after graduating high school. Among those who go to university, about half of them commute to school by train. The most popular things to do while commuting are listening to music and checking social media. Since Gen Z-ers believe they are overwhelmed by too much visual stimulation, they view audio as a relaxing escape.

Situational Analysis

Connections

Japanese people share similar daily routines and have been raised in a collectivistic culture. Besides the general public, Japanese Gen Z-ers are highly motivated in their constant pursuit of opportunities to express themselves and share their thoughts with others. Spotify's podcast feature could further strengthen the connection with Gen Z-ers via their routines and satisfy their preferred content.

Gen Z-ers in Japan typically prefer to listen to audio content on their own terms during their daily routines. Spotify engages with Japanese Gen Z-ers in moments such as commuting on trains, having lunch and before going to bed. In order for podcast users and creators to have a better Spotify experience the platform encourages engagement and contribution. This empowers users with freedom of creative thoughts.

Spotify has been successful in connecting with Spotify users by personalizing the music content based on individual usage patterns and users interest. Spotify can successfully connect with Japanese Gen Z-ers in their daily routines by offering a personalized podcast experience. For Gen Z, poor interface design can cause frustration. Gen Z-ers expect a level of familiarity within the interface when using a digital platform. In order to connect with them, the podcast category should be readily at their disposal. It is necessary for Spotify to develop this new podcast space to connect with the Japanese Gen Z-ers, which provides emphasis on overall audio content to fulfill their satisfaction.

Primary

In order to gain insight into Japanese Gen Z-ers listening culture, we conducted a survey to uncover a deeper understanding into their feelings and listening habits in regard to podcasts. In a survey of 110 participants between the ages of 18 to 27, of the respondents, two-thirds were male and one-third were female.

The majority of our respondents were university students and recent graduates. About 7 percent of respondents were in the workforce or enrolled in high school.

In regard to social media usage, LINE and Instagram had the highest popularity. Following these, Twitter, Tik Tok and Facebook had minimal usage. Snapchat had the lowest amount of popularity among our Japanese Gen Z-ers.

Our results uncovered a deeper understanding into where Japanese Gen Z-ers listen to audio content. The largest amount of Gen Z-ers listen during their train commutes, walks and while studying. Other places Gen Z-ers pull out their headphones with less frequency included at work, in the car and while cleaning. The most popular audio streaming platform used by Gen Z-ers was Spotify. Closely behind was Apple Music. The third most frequent answer was no audio streaming

platform at all.

Overall brand recognition was high, but awareness of the podcast category wasn't strong with Japanese Gen Z-ers. Of the Spotify users, 75 percent of our respondents said they do not listen to podcasts. Only 20 percent of all respondents listen to podcasts and 18 percent of podcast listeners listen for 10 minutes. Lastly, 25 percent of respondents listen for an hour.

Our results showed that the most appealing podcast genres would be music related followed by society and culture, art and entertainment and comedy. The least popular categories were health, gaming, business and technology, and news. Our results also provided insight into a potential podcast host. Other popular answers included musicians and actors, as well as comedians or athletes. Youtubers and influencers did not appeal to our respondents as potential hosts.

After analyzing the data, we came to the conclusion that podcast awareness is low for Japanese Gen Z-ers, but potential interest is high. Giving Spotify a unique opportunity in Japan. Spotify's high brand recognition and usage levels among Japanese Gen Z-ers provide a perfect foundation for podcasting to be successful on the platform.

Research

Top Genres

Votes

Music	48
News / Politics	25
Society and culture	24
Comedy	22
Other / not interested	22
Education	20
Art and entertainment	17
Business / Technology	16
Sports	15
Crime documentary	12
Game	9
Life and health	8
Story	6
Program criticism / back story	4

Top Headphone Use While...

- In the train
- Walking
- Driving
- Working
- Studying
- Cleaning

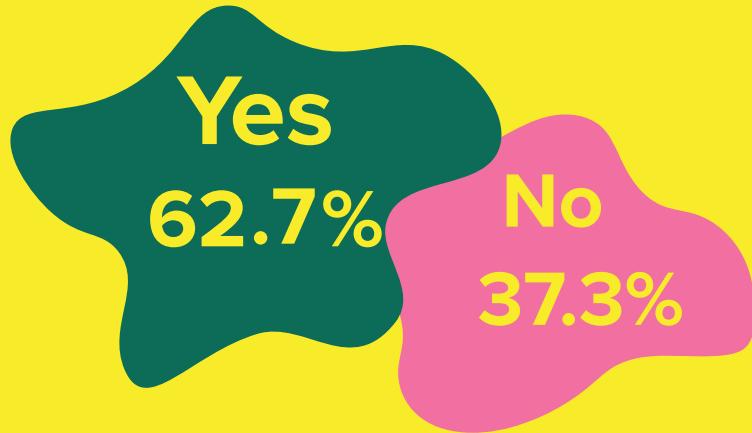
What kind of host do you want?



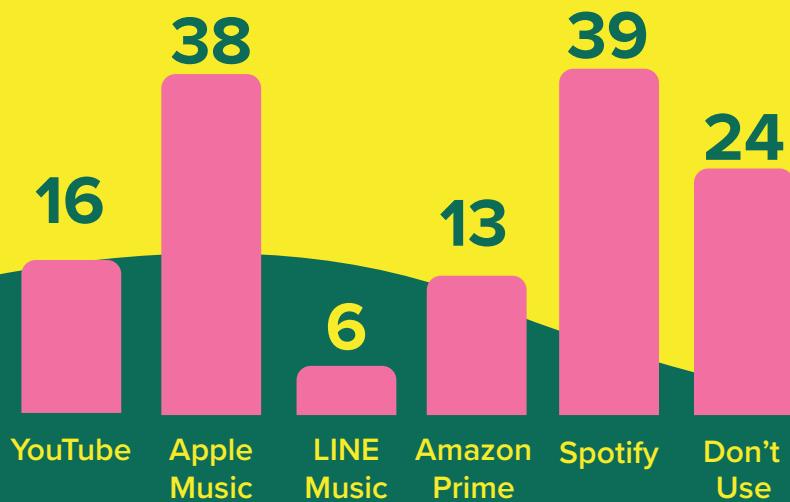
Have you heard of Spotify?



Have you heard of Podcasts?



What audio streaming service do you use?



**FIND
YOUR
VOICE**

The Spotify experience is the **freedom to find your own voice**, whether it's just to listen to others, or to share your own.

Find your voice is a **call to action**. Spotify empowers users and creators by immersing them in a world of creative freedom, individuality and growth.

Find your voice represents Spotify's power to **foster discovery and creativity through podcasts**.



Together with this big idea, we want to rethink Spotify's podcast category.

We call it Spotcasts. 「スポットキャスト」(supotto-kyasuto)。 It can also be abbreviated as 「スポキヤ」(su-po-kya)。 It's simple and memorable. All podcast content available on Spotify in Japan will be categorized as Spotcasts. This fresh and catchy name gives Japanese Spotify podcasts more recognizable and associates Spotify as the go-to source for podcast content.

Truth Well Told

Consumer Insights Based on Truth

A curated space where listeners and creators can explore Spotcasts that inspire them to find their voice.

LIMITLESS

Demographics

The target users for this campaign are Japanese Gen Z-ers aged 18 to 25. These individuals are in different life stages ranging from finishing up high school to starting in the workforce.

Psychographics

These individuals are passionate about their hobbies and expressing themselves through groups who share similar interests. This demographic is always looking for something new to discover and experience. Contrary to older generations in Japan, Gen Z-ers are not as confined to traditional career paths and are more willing to diverge and explore their own aspirations.



“Limitless” is defined as being without an end or boundary.

The Limitless Seeker is a person who is open to new experiences and ideas. Just because something hasn't been done before doesn't mean they can't try. They are not confined to a specific perspective or life path and are focused on forging their own unique outlook.

Our research found that this target user for Spotify podcasts appreciate simple interface and personalization within their streaming platforms. They look for a variety of topics to learn about and immerse themselves in within a podcast experience.

SEEKER

AUTHEN

Psychographics

Their first priority is transparency and openness with their audiences. They share their thoughts, beliefs, perspectives and attitudes about a variety of topics with their listeners. These individuals love to talk and do not necessarily care who listens.

These creators are unique because the only means of connection between them and their audience is through their voice. They use podcasts as a means of creative release.

SENSATI

Demographics

This target creator is between the age of 18-30. They can be either male or female of any background. These creators are not confined by certain genres

“Sensationalist” is defined as a person who presents their perspective in a way that is intended to provoke public interest or excitement.

ONALIST

Target Profiles

Personification of target users and creators of Spotify.



Sakura

The Creator (18 - 30)

"I have always had a **passion** for creating things and sharing them with others whether that be **visual** or **audio**. I have found that I can be myself and speak **authentically** without a filter when it's through a digital medium rather than face-to-face. I want to make people feel like they are with me in a **new environment** and get a chance to hear new **perspectives**. The ease of sharing my work is one of the most important aspects of being a **creator**. I don't want the hassle."

Kaito

The User (18 - 25)

“I have the same schedule every week and my life is very **busy**. I wake up early and go to sleep late. It’s not by choice, but I just have a lot on my plate. Any time that I have to myself I choose to **immerse** myself in things that will help me **escape** the pressure of my day to day life. Using my headphones to drown out the noise of the busy streets and stations helps me feel like I’m in a **different world** where I have the **freedom** to immerse myself in anything.”



ONGAKU ONIGIRI



Ongaku Onigiri is a music-themed Spotcast series that gives fans a chance to get to know their favorite artists and share memorable experiences with them through fun, interesting bite-sized segments. The term “Onigiri” was chosen because Onigiri frequently finds itself in the hands of busy Japanese Gen Z-ers as a quick and easy meal. Just like the many different flavors of Onigiri, this podcast will have a variety of exciting segments for listeners to enjoy. Ongaku Onigiri’s goal is to give listeners countless laughs and valuable insight into the lives of the music artists they already know and love.

HOSTS:

Taiiku Okazaki



Taiiku Okazaki is a famous Japanese songwriter, singer, and comedian. Taiiku's songs are not confined by musical genres or lyrical rules, his catchy pop songs are not only funny, but also well crafted. His personality and work make him popular among Gen Z-ers in Japan. His knowledge of music and reputation among Gen-zers would make him a relevant host for the Ongaku Onigiri series.

As the leading vocalist of Wednesday Campanella, Komuai is credited for bringing the indie group to international stardom owing to her eclectic style and high-energy performances that engage entire audiences. Her sharp and humorous personality brings an entertainment value to the Spotcast that exceeds musical aptitude.

Komuai



IN-APP DESCRIPTION:

Join Taiiku Okazaki and Komuai as they expose your favorite voices in Japan's music industry in a 30-minute hailstorm full of laughs.

ミュージック・アーティストの岡崎体育が今要注目のアーティストを裁く！

FORMAT:

30 minute episodes, 3 ten minute segments, separated by ad breaks.

SEGMENTS:

“Artist prank calls”

Artists surprise unsuspecting fans by prank calling them and talking about whatever is on their mind.

“Roast the artist”

Artists react to friendly criticisms and controversies from fans.

“Artists bedtime stories”

The host gives the artist a theme and they have to make up a bedtime story on the spot.

“Artists imitating other artists”

Artists imitate the voices of other famous artists or celebrities.

“Artists speak English”

Artists spend half of the time learning English conversation skills with a tutor, and then try to talk with a “real” English speaker.

“Behind the music”

Artists explain the backstory of their songs and what their lyrics mean to them.

“On-the-spot songwriting”

Artists show fans their songwriting process by actually writing, testing, and performing an original song while on the podcast.

“Artist ASMR”

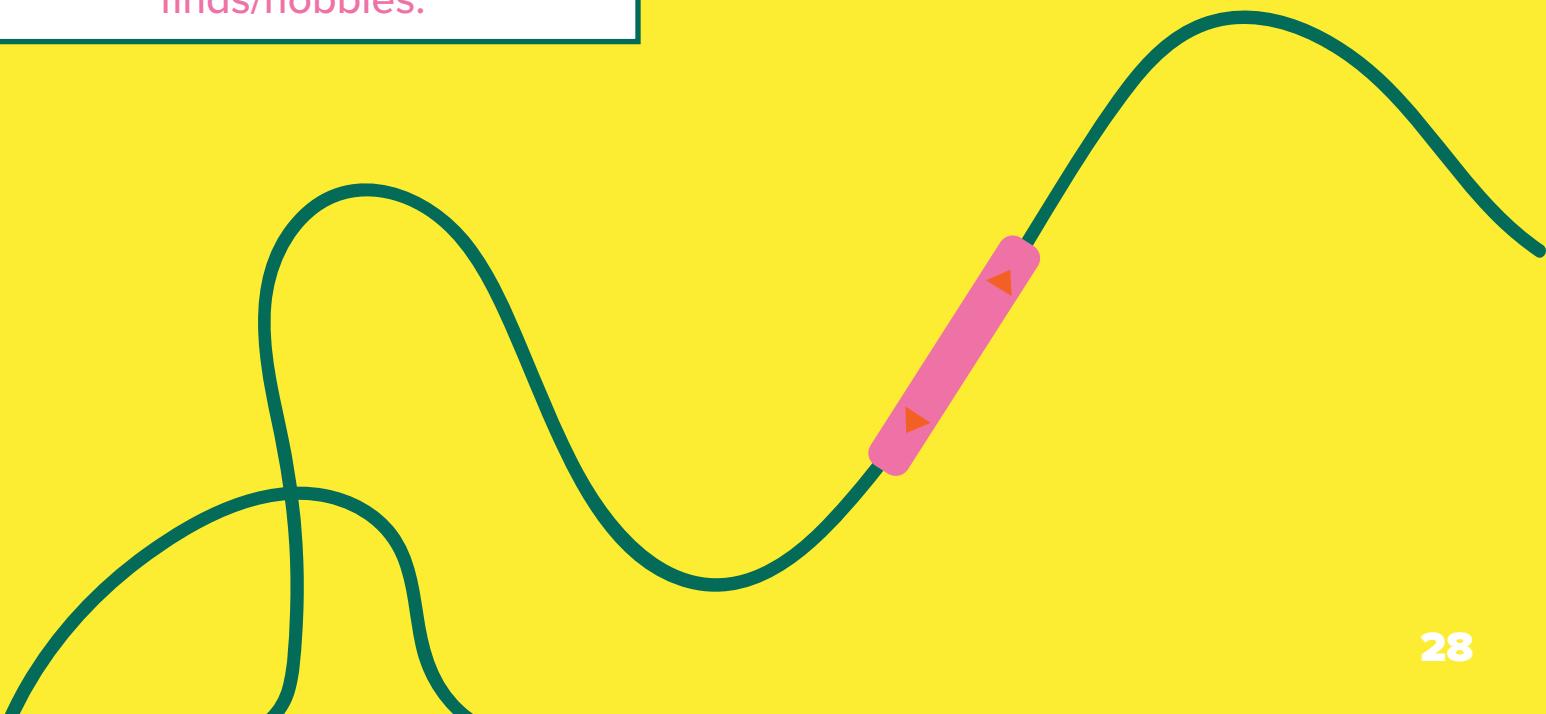
- Artists attempt to replicate the popular trend of “ASMR,” where the dialogue is whispering and other unusual sounds are incorporated with a hyper-sensitive mic.
- Artists eat/drink popular foods and beverages among Japanese teens.
- ASMR is a 2019 trend according to JC/JK trend predictions.

“What I’m into”

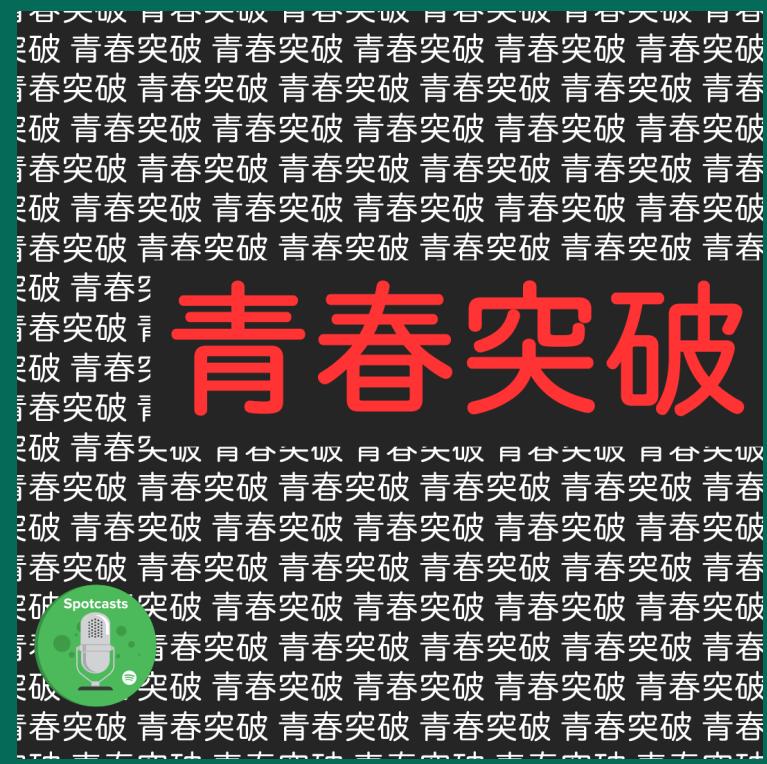
Artist introduces something he/she recently bought or recent finds/hobbies.

“Day at the studio”

Artists take listeners through a typical day at the studio.



SEISHUN-



A culture-themed series where Gen Z trailblazers share their stories and offer new perspectives on Gen Z life in Japan. The term “Seishun” in Japanese represents the blooming period in one’s lifetime while “Toppa” means to breakthrough. We came up with Seishun Toppa as our topic to tap into the entrepreneur spirit of Gen Zers who like going against the grain and express their own thoughts in the Seishun-Toppa series.

TOPPA

HOSTS:

Akaishi Gakuto



Entrepreneur and representative director of One Media, Akaishi Gakuto made a name for himself in the video creation industry during the birth of YouTube. Detecting a potential new market in the video industry, Akaishi created the video content creation company, One Media, as a platform for other creators. His life experience and point of view makes him a good host choice for the Seishun-Toppa series.

Mappy

Mappy is an jazz musician and model. She has been regarded as someone who combines the worlds of music and fashion with over 130K followers and more to expect. By providing a younger perspective alongside co-host Akaishi, her fame on social media and her talent make her a suitable candidate for the Spotcast series.



IN-APP DESCRIPTION:

Join Akaishi and Mappy. You learn, you laugh, you think. Young bloods in Japan, we got you covered!

明石ガクトとマッピーがおもしろおかしく様々な視点から多様な人生観について切り込んで行きます！毎回新たな発見があること間違いない！

FORMAT:

Fifteen to 30 minute episodes which consist of long and short talks along with ad breaks.

SEGMENTS:

“My life philosophy”

Guest speaker discusses his/her personal philosophy and perspective on life.

“Door to anywhere”

Guest speaker discusses his/her more memorable trips abroad and what they discovered in different countries.

“Job-hunting advice room”

Guest speaker discusses his/her perspective on job-hunting and traditional career paths in Japan.

“Why I decided to do something different”

A guest who has made an “unusual” life choice such as not attending college and pursuing entrepreneurship shares their story.

“Have you heard?”

Guest speaker shares information that he/she thinks many people wouldn't know of but would want to know.

“This guy’s a weirdo”

Guest speaker talks about an interesting person who he/she has met, who may have influenced his/her life.

“30 second solutions”

- Guest speaker will give 30 second quick tips based on social media questions and submission from listeners.
- May be intermittently dispersed within each episode as a transitional segment.

“Dating and breakups”

Guest speaker discusses love and relationships.

Spotcast Live Press Release

FOR IMMEDIATE RELEASE

Contact: Amy Ishigami

080-3074-3316

ishigami.a@fuji.waseda.jp

Spotify to Host Spotcast Celebration and Creation Event

TOKYO (August 16, 2019)

Music streaming platform Spotify will host a two-day Spotcast summit “Spotcast Live” on Saturday May 30 and Sunday May 31, 2020 at 11:00 AM to 8:00 PM. The summit is open to both listeners and creators and will be held at Shibuya Stream Hall. This event is the culmination of the Spotcast promotional campaign to encourage Japanese Gen Z listenership and creatorship of new Spotcast content.

The summit’s main event will be the Spotcast contest and awards ceremony. The public will be able to record and produce their own Spotcasts using the digital media service Anchor, which can be submitted to the Spotify Japan website for contest participation. The Spotcast series with the highest audience acclaim will be awarded with the People’s Choice Award for an original Spotcast series, and the series chosen by a Spotify panel will be awarded with the Creator’s Choice Award. Winners will receive a sponsorship by Spotify.

The main host of Spotcast Live will be Akaishi Gakuto with supporting guests Mappy and Taiiku Okazaki. There will also be a live Spotcast recording session by a popular Spotcaster to be announced, followed by a Q&A session. The event will act as an exchange space to facilitate creation and collaboration among young Japanese creators and listeners, and ultimately aim to increase content quality and quantity of Spotcasts.

###

Spotify was founded in 2006 in Stockholm, Sweden. It launched in Japan in 2016 and is the #2 podcast streaming service. Spotify is known for its personalized playlist and exclusive podcast content.

プレスリリース
代表: 石神英美
080-3074-3316
ishigami.a@fuji.waseda.jp

スポーティファイ・ジャパン『Spotcast Live』(スポットキャスト・ライブ)サミット開催

スポーティファイ・ジャパン株式会社が2020年5月30日(土)～5月31日(日)に『Spotcast Live』(スポットキャスト・ライブ)サミットを開催します。このイベントは、リスナーとコンテンツクリエーター、どちらも参加でき、日本のZ世代向けの新しいSpotcastコンテンツを促進するためのいSpotcast宣伝キャンペーンの集大成となります。

サミットの主要なイベントはSpotcastコンテストとアワードです。誰でも自分のSpotcastを作成し、Spotifyのデジタルプラットフォームで配信することにより多くの人に聴いてもらうことができます。その中で、最も評価を得たSpotcastシリーズとSpotifyのクリエイターたちによって選ばれたシリーズにはSpotifyがスポンサーとして付きます。

主催者は明石ガクト、ゲストのMappy、及び岡崎体育です。人気スポットキャスターによるライブ・レコーディングとQ&Aセッションが行われ、また、参加者が交流できるスペースが提供されます。このイベントを通して、新しいSpotcastのコンテンツをますます充実させるのが目的です。

###

Spotifyとは、スウェーデンの企業スポーティファイ・テクノロジーによって運営されている音楽ストリーミングサービス。2016年に日本でのサービスを開始し、音楽配信サービスとしては世界最大手である。

Spotcast Cafe Press Release

FOR IMMEDIATE RELEASE

Contact: Amy Ishigami
080-3074-3316
ishigami.a@fuji.waseda.jp

Spotify to Open Pop-up Spotcast Cafe

TOKYO (August 16, 2019)

Music streaming platform Spotify will open two pop-up cafes in Harajuku and Shibuya from May 2 to May 24, 2020 to promote its Spotcast feature and the upcoming Spotcast Live contest and awards ceremony scheduled to be held on May 30 and 31, 2020. The cafe will accommodate up to roughly 50 people at a time.

The concept of the cafe is “an oasis away from a busy life.” Visitors can listen to exclusive Spotcast content while enjoying a familiar and relaxing cafe environment. An interactive audio and display system will allow customers to record their voices using the hashtag #FindYourVoice, which will be played at the cafe and can be shared on social media. Booths streaming popular Spotcasts will be available for listening.

###

Spotify was founded in 2006 in Stockholm, Sweden. It launched in Japan in 2016 and is the #2 podcast streaming service. Spotify is known for its personalized playlist and exclusive podcast content.

プレスリリース
代表: 石神英美
080-3074-3316
ishigami.a@fuji.waseda.jp

スポーティファイ・ジャパン『Spotcast Cafe』期間限定カフェが2ヶ所5月にオープン

スポーティファイ・ジャパン株式会社が5月中に原宿と渋谷の各地にて期間限定カフェ『Spotcast Cafe』(スポットキャスト・カフェ)をオープンします。Spotifyの新しいストリーミングサービス、Spotcastを日本のZ世代の皆様に紹介する機会となります。

カフェのコンセプトは「忙しい生活から抜け出すオアシス。」カフェを訪れる人々は落ち着いた雰囲気に包まれながらSpotcastを聞くことができます。自分の声をSpotcastのハッシュタグ#FindYourVoiceを使って録音し、リコーディングされた声をカフェ店内で流すことができます。声を録音した方にはSpotcast専門のグッズを配付します。Spotcastを皆さんに楽しんでもらうこと期待しています。

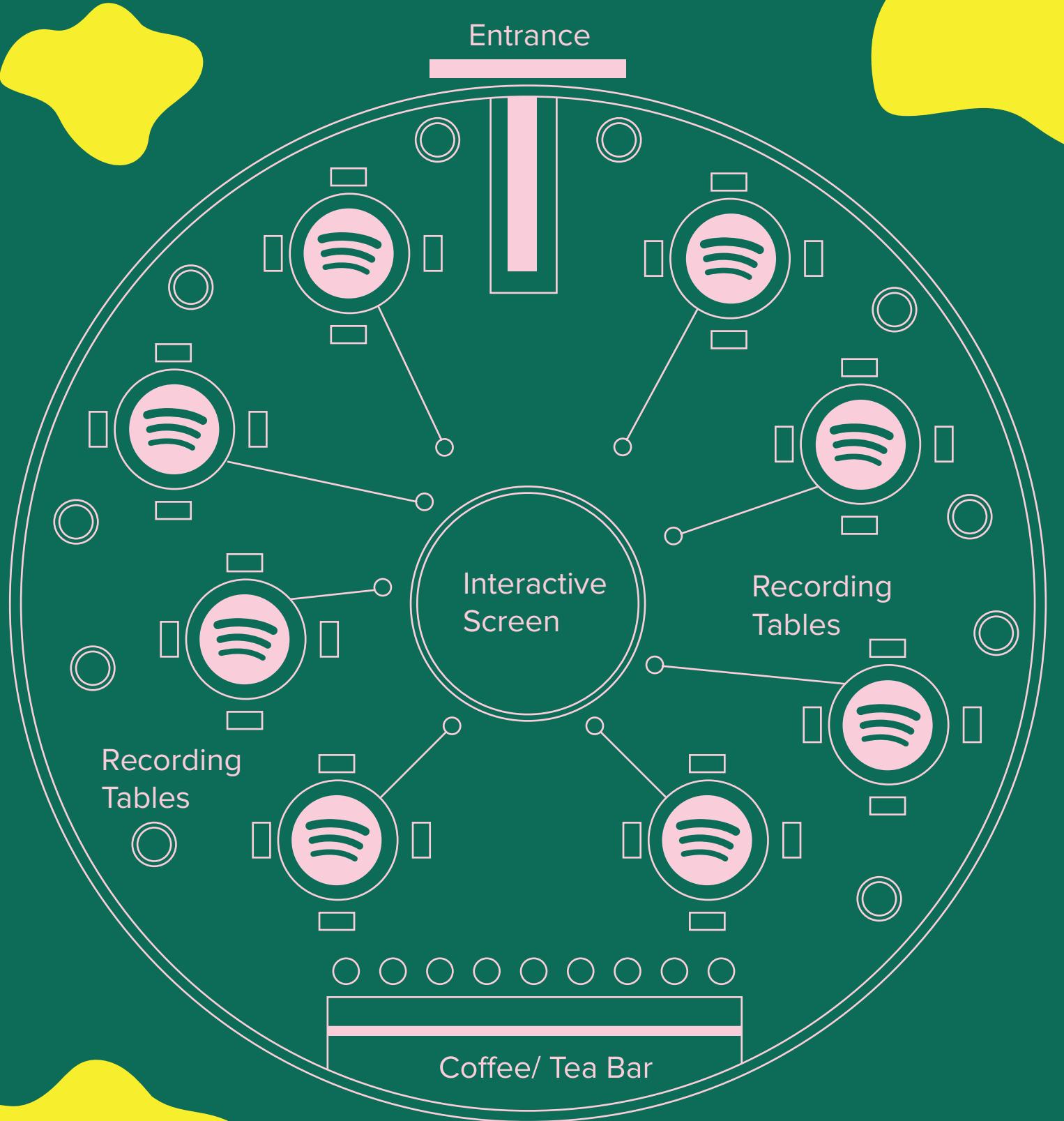
5月の限定期間カフェの一覧

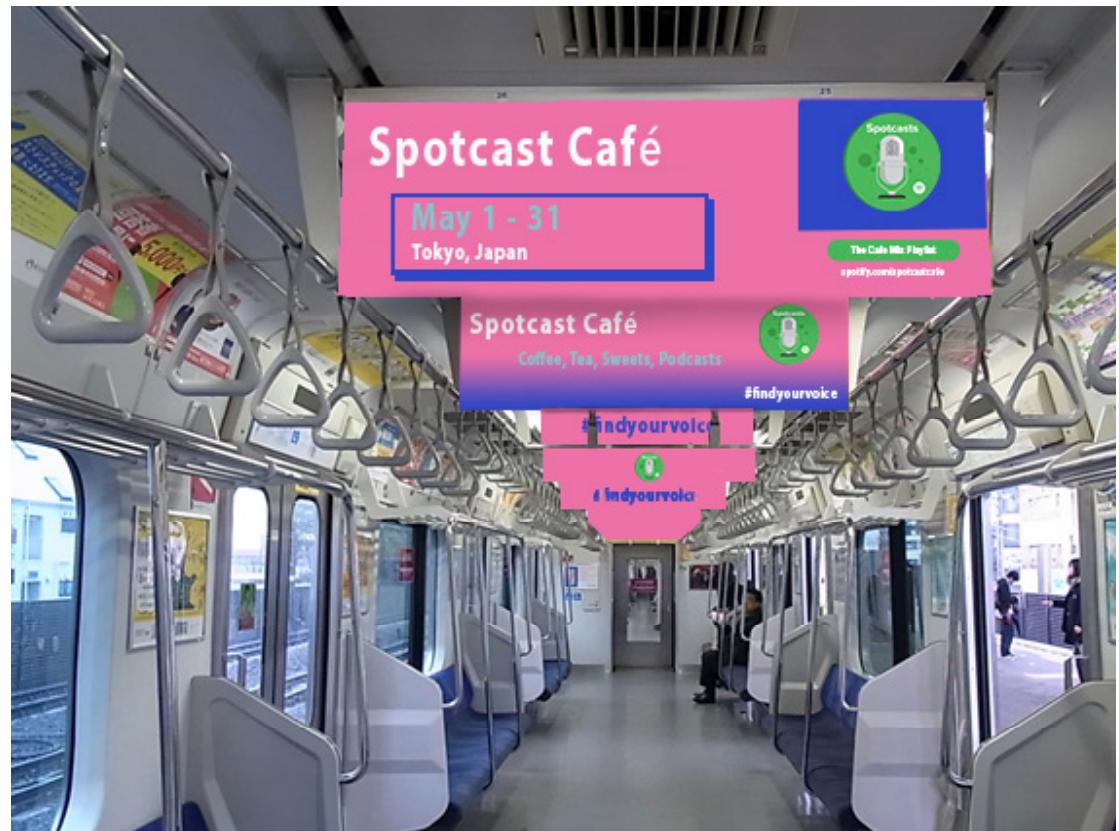
*営業時間が変更になる場合があります。各施設のウェブサイトなどでご確認のうえ、ご来店ください。

###

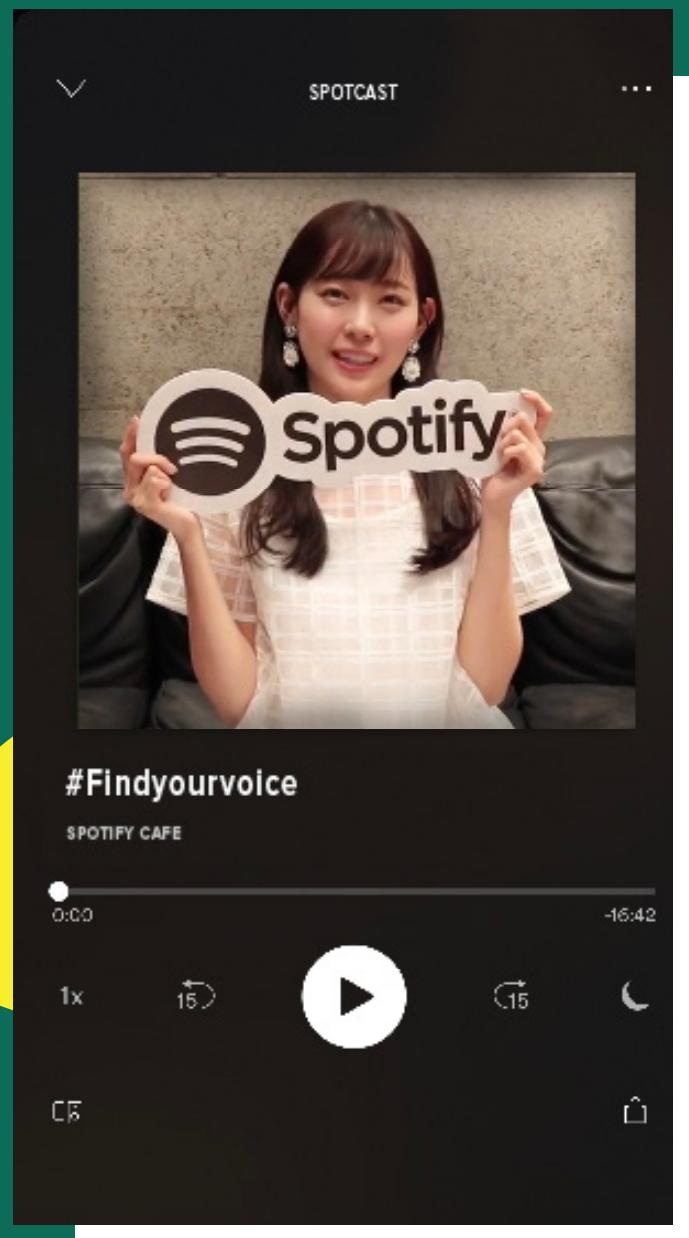
Spotifyとは、スウェーデンの企業スポーティファイ・テクノロジーによって運営されている音楽ストリーミングサービス。2016年に日本でのサービスを開始し、音楽配信サービスとしては世界最大手である。

Spotcast Café



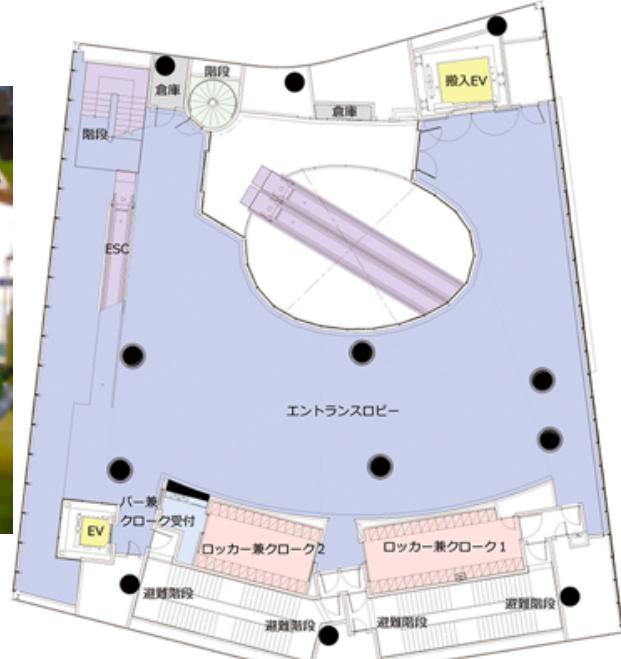


Spotcast Live



4th Floor

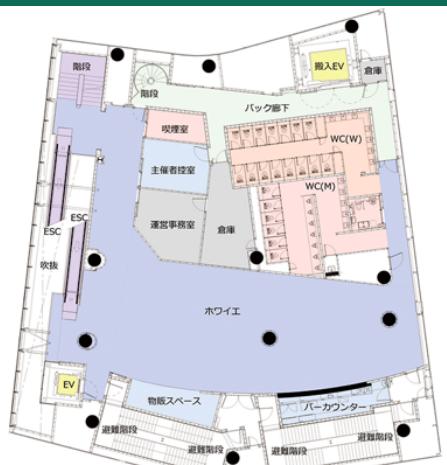
This floor will have Podcast Booths colored according to genres. There will be more sitting areas for relaxing and conversing, and of course, Spodcasting.



5th Floor

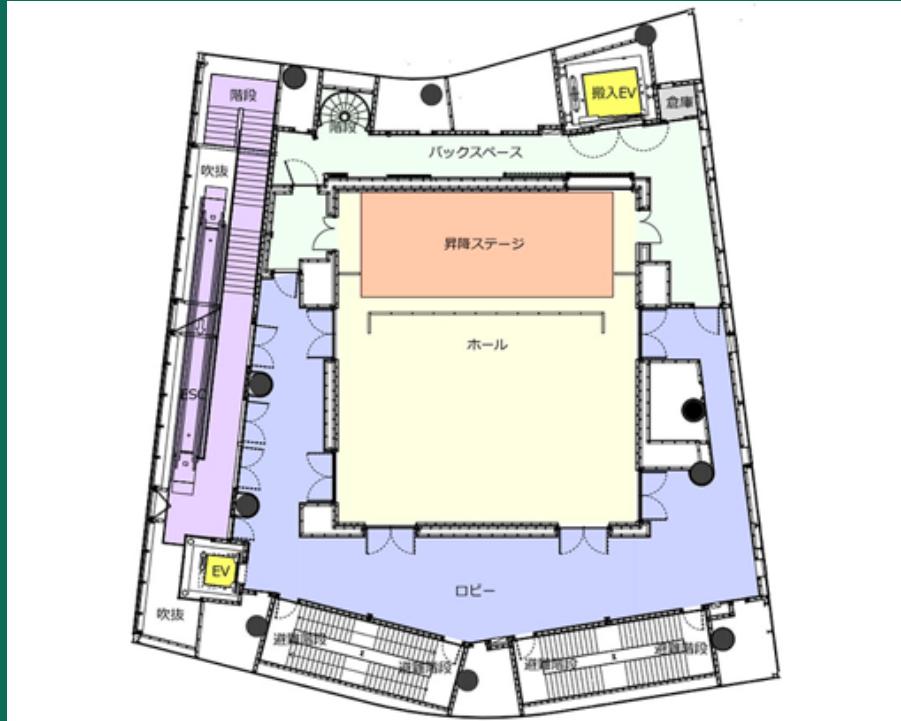
This floor will be the location of Podcast Booths according to popular genres. The booths will be colored according to the colors of their genres on the app to make it easy for guests to locate their favorite topics.

There will also be two comfortable sitting areas on this floor for Spotcasters and listeners to relax.



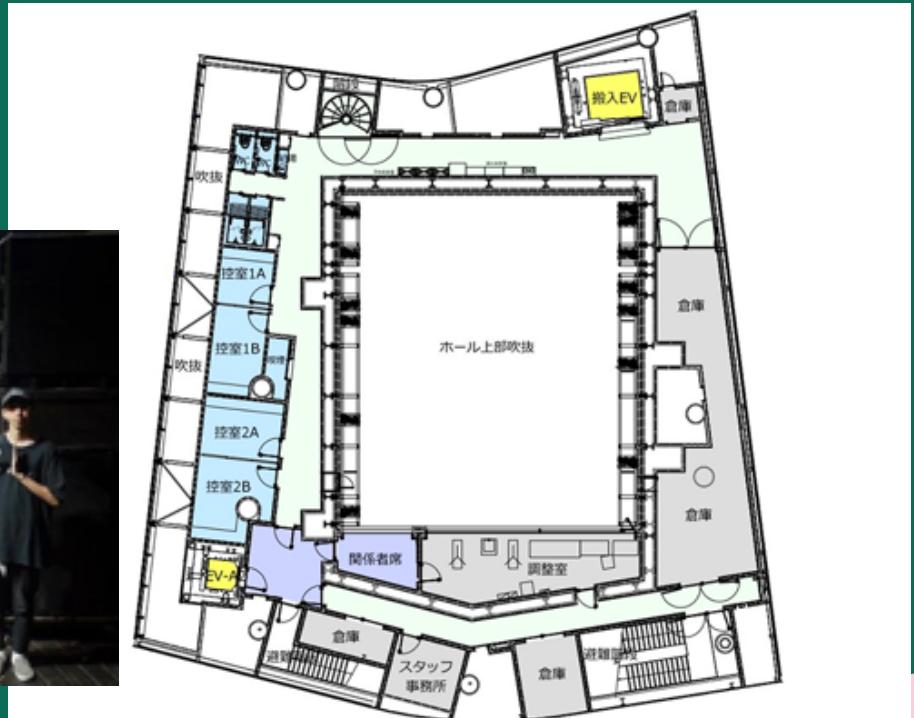
6th Floor

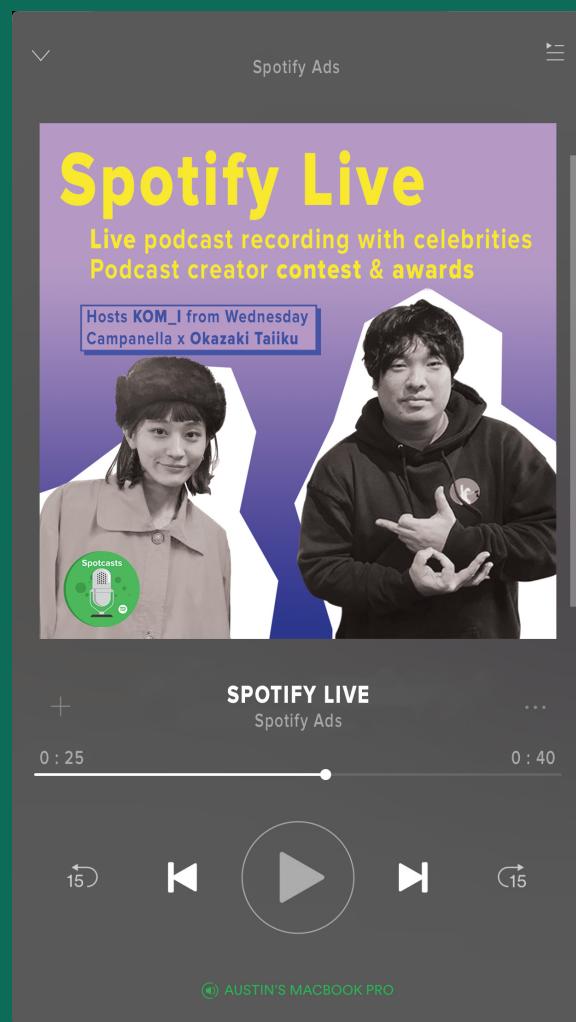
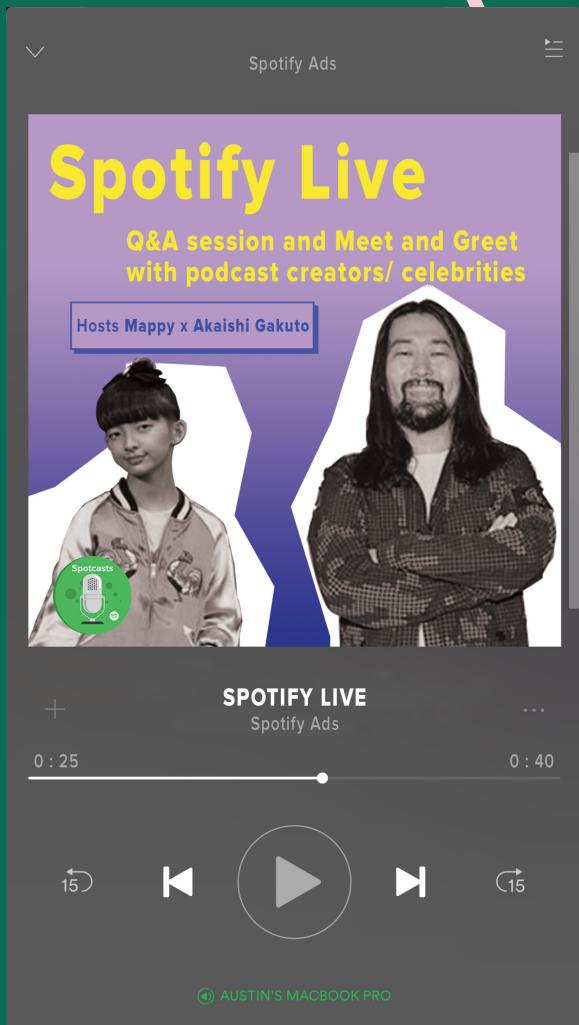
A portion of the Spotcast Live Contest will be on this floor. The audience has the opportunity to hear celebrities record Spotcasts live.



7th Floor

This floor will be the location of the Spotcast Live Contest main stage. The upper area will be for staff and podcasting equipment.





Café Live

Spotcast Cafe would be a one month event in May 2020, aiming to promote Spotify's podcast feature and the upcoming Spotcast Live contest. Spotcast Cafe will be a Pop-up open cafe situated in downtown Tokyo where passersby can easily visit and experience Spotify podcast music and podcasts. The candidates for the event location are Harajuku (near Takeshita street), Shinjuku (near Lumine Est), and Shibuya (near Shibuya crossing, such as at Magnet by Shibuya 109) where are hotspots for Gen Z-ers activities.

Key features of the cafe will include a cozy environment in contrast to the busy streets outside which consist of Spotify logo latte art logo coasters, cushions, hammock and beanbags. Interactive light installation in the space. Secondly, setting a photo booth where visitors could upload and share on social media with the hashtag **#FindYourVoice**. Additionally, recording booths that allow curious visitors to record and test out their own podcasts. It is an opportunity for Spotify to cooperate with existing partnerships such as Samsung House for setting up the place and audio equipment. We also have a list of cafes who specialized in latte art who could participate in the Spotcast event.





Spotcast Live is a two-day annual summit held in Shibuya, Tokyo at the culmination of the Spotcast promotional campaign to encourage peak audience growth among Japanese Gen Z-ers. The summit's main event will be the Spotcast contest and awards ceremony, which will determine the most favored and listened to Japanese podcast series among the public. Winners will receive a sponsorship by Spotify and an invitation to be a key guest speaker at the following year's Spotcast Live event. There will also be a live podcast recording session by a popular podcaster and/or celebrity, followed by a Q&A session and a meet-and-greet. The event will act as an exchange space to facilitate creation and collaboration among young creators and ultimately increase content quality and quantity for Spotcast.

April

M

T

W

T

5	6	7	8
12	13	14	15
19	20	21	22
26	27	28	29

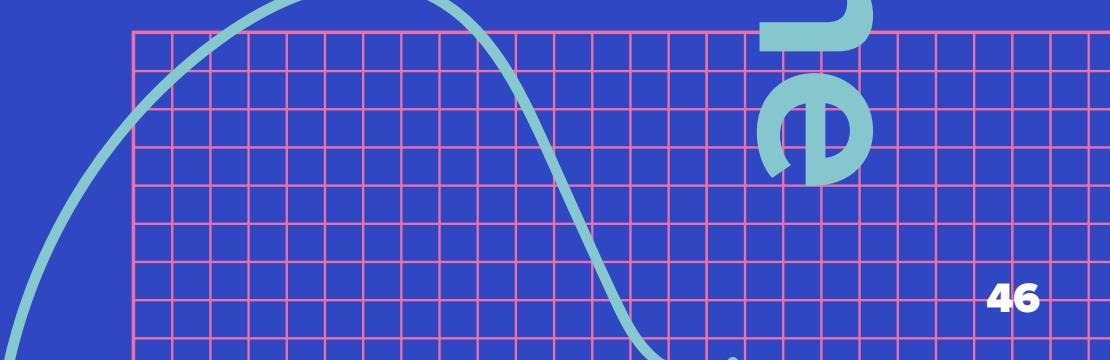
1

- Social media advertising begins
- Promotion for Spotcast contest begins



Spotcast Timeline

P	S	S
2	3	4
9	10	11
16	17	18
23	24	25
30		



May

M

T

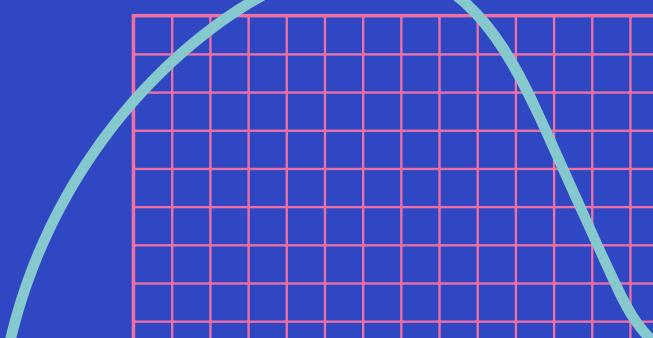
W

T

3 - Spotcast cafe operations	4 - Spotcast cafe operations	5 - Spotcast cafe operations	6 - Spotcast cafe operations
10 - Spotcast cafe operations	11 - Spotcast cafe operations	12 - Spotcast cafe operations	13 - Spotcast cafe operations
17 - Spotcast cafe operations	18 - Spotcast cafe operations	19 - Spotcast cafe operations	20 - Spotcast cafe operations
24 - CLOSING DAY FOR SPOTCAST CAFE	25 - Social media advertising campaign for Spotcast Live begins	26 - Social media advertising campaign for Spotcast Live begins	27 - Social media advertising campaign for Spotcast Live begins
31 SPOTCAST LIVE EVENT			

Spotcast Timeline

F	S	S
	1 - Social media advertising - Promotion for Spotcast contest/cafe	2 - OPENING DAY OF SPOTCAST CAFE (Shibuya, Harajuku)
7 - Spotcast cafe operations	8 - Spotcast cafe operations	9 - Spotcast cafe operations
14 - Spotcast cafe operations	15 - Spotcast cafe operations	16 - Spotcast cafe operations
21 - Spotcast cafe operations	22 - Spotcast cafe operations	23 - Spotcast cafe operations
28 - Social media advertising campaign for Spotcast Live begins	29 - Social media advertising campaign for Spotcast Live begins	30 SPOTCAST LIVE EVENT



Media Plan

The campaign will last over a 12-week period from April to June. During these months, Spotify will utilize media channels as well as out of home displays and activations in order to engage Gen Z.

The campaign will begin in April and will exist digitally as well as out of home. Based on the audience characteristics of Gen Z-ers: LINE, Instagram, Youtube and Spotify itself will be the most efficient platforms to reach our target.

Digital advertising will also be important during the month of April because students are starting University during this time resulting in increased device usage.

They are entering a new environment and it is a perfect time to introduce new content. Our campaign will also utilize the high frequency of train usage among our target. Station media will exist as in-station billboards and within train-car ads. We will also utilize the available digital platforms on trains such as digital screen displays.

These will be implemented at the start of April with a moderate frequency in areas like Harajuku station, Shinjuku station and Shibuya station. These stations were chosen because they are frequented by Gen Z-ers.

The month of May will include the launch of Spotcast original exclusives, “**Ongaku Onigiri**” and “**Seishun-Toppa**”. The digital and out of home campaigns will peak their frequency in May.

The events **Spotcast Cafe** and **Spotcast Live** will also take place. The digital content will be geographically and demographically targeted to Gen Z-ers in metropolitan areas around Japan to ensure nationwide awareness increase.

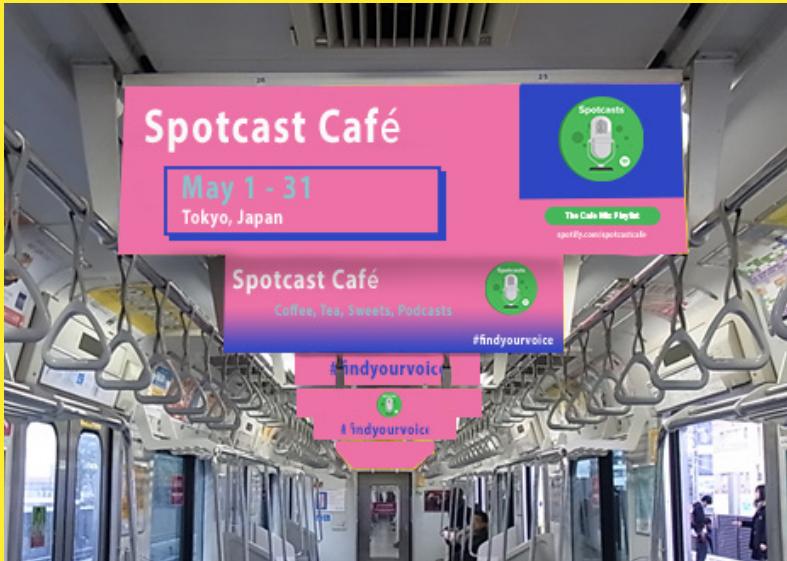
Out of home displays will increase frequency over this month in the areas previously mentioned. The month of May will be the time that each of our events take place.

The final leg of our campaign will be during the month of June. The focus of this month will be to continue to expand brand awareness and overall engagement in Spotcasts. Out of home advertisements will decrease in frequency during this time, but will continue to exist in various locations as necessary.

Geographically targeted digital ads will remain and Spotify users will continue to receive personalized recommendations and in-app alerts about new Spotcast content.

Creative Execution

Spotcast Café

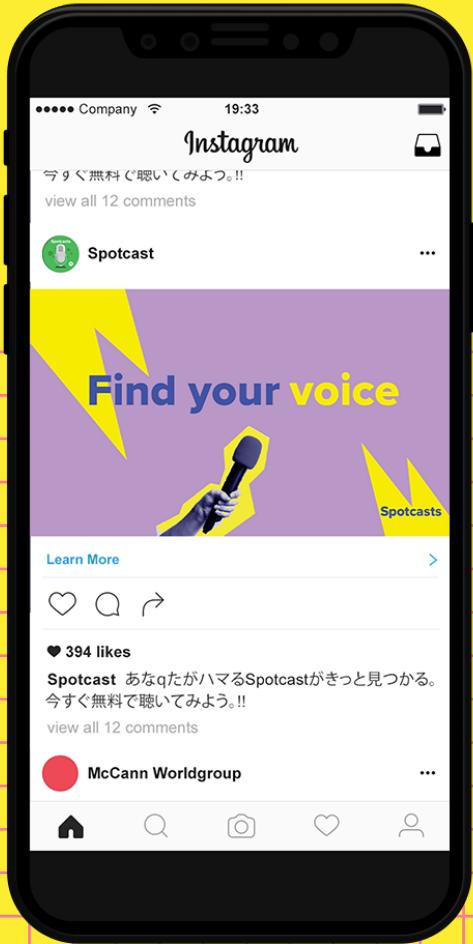


A screenshot of a Spotify Ads interface. The main title is "Spotify Live" with the subtitle "Q&A session and Meet and Greet with podcast creators/ celebrities". It features two hosts: "Hosts Mappy x Akaishi Gakuto". Below the hosts are their profile pictures. The interface includes a play button, a progress bar from 0:25 to 0:40, and a "SPOTIFY LIVE Spotify Ads" label. The bottom of the screen shows a dark navigation bar with icons for back, forward, and search.

A screenshot of a Spotify Ads interface. The main title is "Spotify Live" with the subtitle "Live podcast recording with celebrities Podcast creator contest & awards". It features two hosts: "Hosts KOM_J from Wednesday Campanella x Okazaki Taiku". Below the hosts are their profile pictures. The interface includes a play button, a progress bar from 0:25 to 0:40, and a "SPOTIFY LIVE Spotify Ads" label. The bottom of the screen shows a dark navigation bar with icons for back, forward, and search.

Spotcast Live

Find your voice



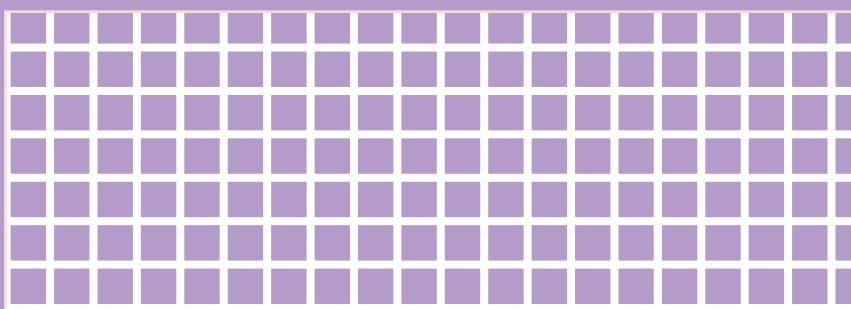
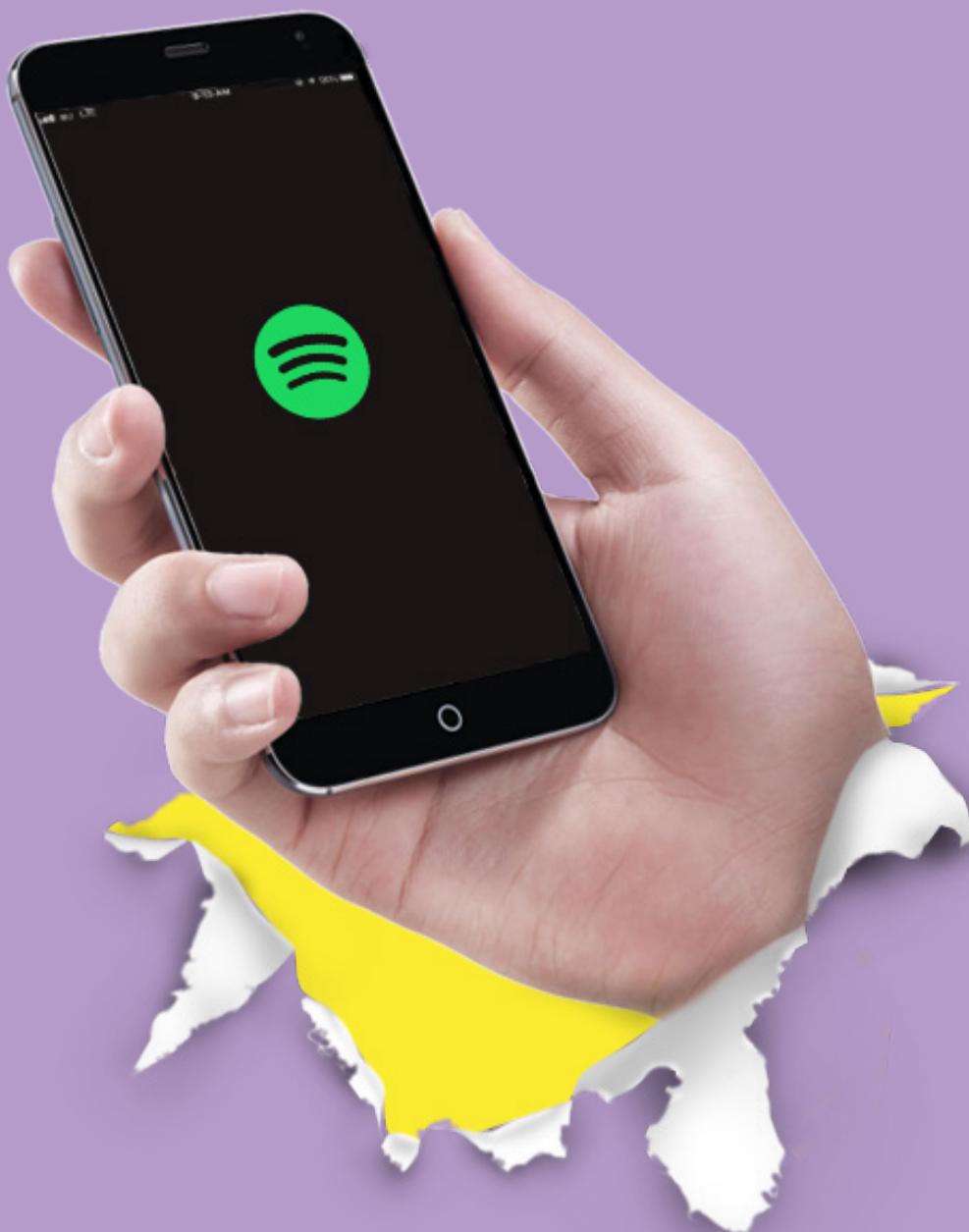
Find your 痊し

Spotcasts

Metrics of Success

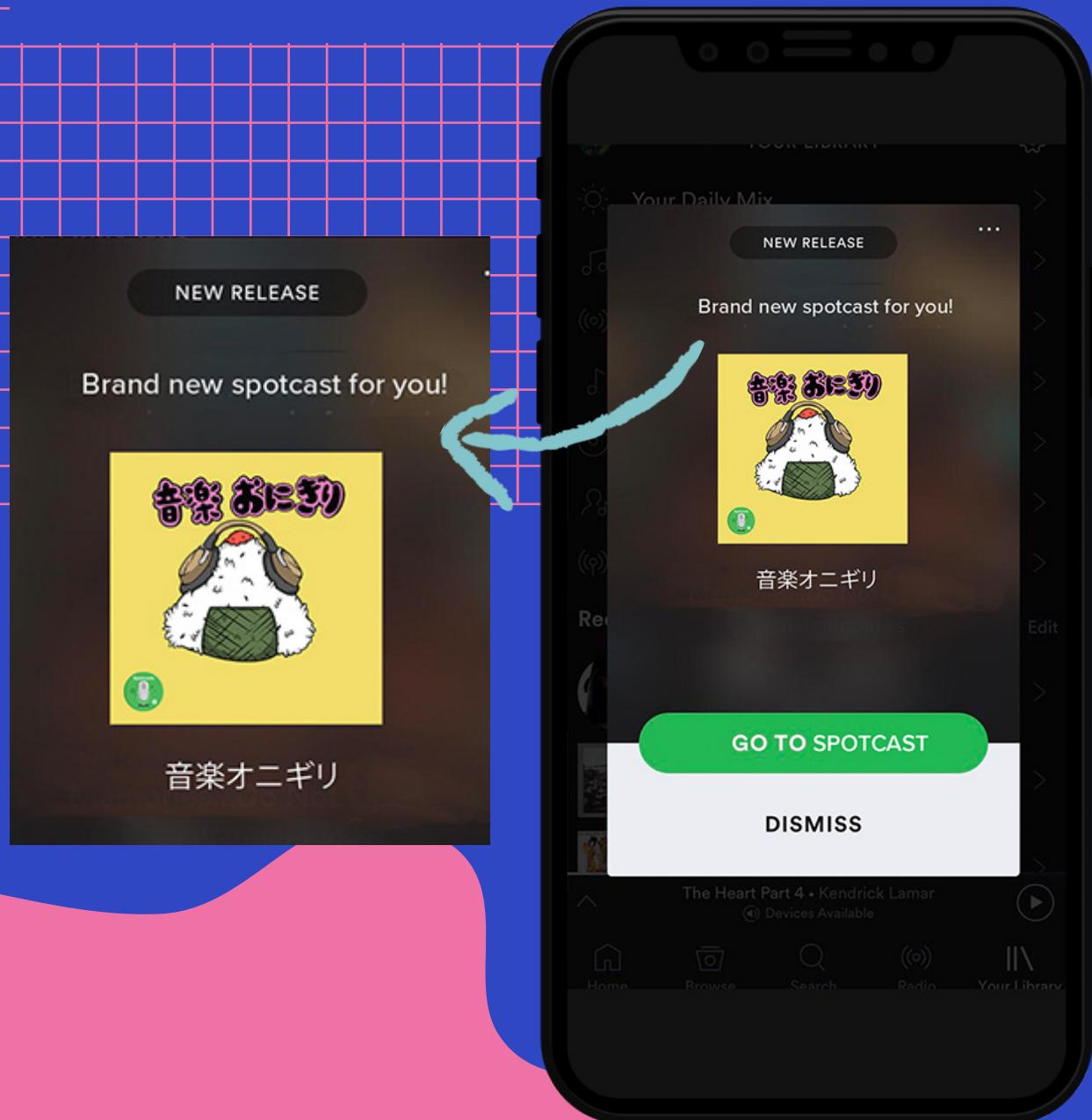
Brand recognition for Spotify in Japan is high compared to other audio streaming platforms. We aim to raise awareness among Japanese Gen Z-ers for the podcasts category. We will measure awareness for podcasts by monitoring MAUs. Since podcasts are not as popular as music, Spotify can take this opportunity to rebrand and add podcast as Spotcast. Our goal is to create content that is appealing to Gen Z-ers and build Spotify's brand love. Overall bringing more attention and brand awareness to Spotify for its unique name.

Another way to raise brand awareness is through creative organized events like "**Spotcast Cafe**" and "**Spotcast Live**". We want to focus on immersive experiences among those aged 18 to 25, but of course these events will attract other age groups as well. These events should aid Spotify in solidifying the foundation for their podcast popularity in Japan.

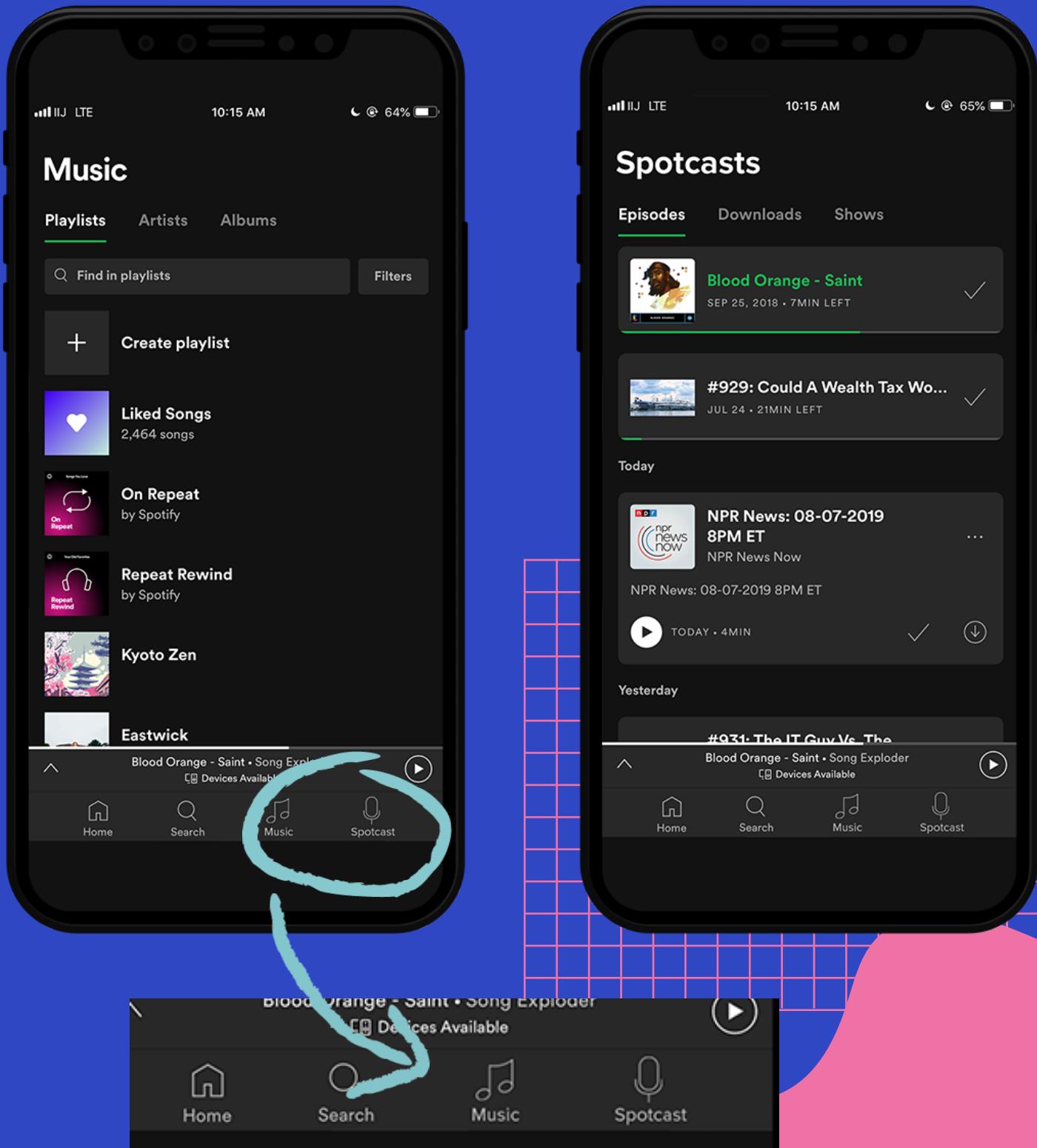


Recommendations

In-app notifications for podcasts are not as prominent as they are for music. We recommend that Spotify notify users when new Spotify exclusive podcasts are uploaded. This will allow users to be more aware of new offerings that may interest them.



We recommend that Spotify clearly differentiate the podcast category within the app. Since so many people are already using Spotify for their audio streaming we wanted to make the interface seamless and not a separate app. The new interface will allow users to see music and podcast libraries side by side instead of podcasts being hard to find.



Sources

<https://newsroom.spotify.com/2019-06-03/everything-you-wanted-to-know-about-gen-z-but-were-afraid-to-ask/>

<https://www.ajpr.com/insights-japans-generation-z/>

<https://timetoplayfair.com/facts/>

<https://ictr.co.jp/report/20190508.html>

<https://www.theverge.com/2019/2/6/18213743/spotify-gimlet-media-anchor-podcast-app>

<https://www.consumerreports.org/music/spotify-vs-apple-streaming-music-face-off/>

<https://www.digitaltrends.com/music/apple-music-vs-spotify/>

<https://fivetonne.co/blog/spotify-culture-social-fresh>

<https://www.rws.com/insights/rws-moravia-blog/how-to-market-to-generation-z-across-cultures/>

<https://medium.com/@Timoth3y/what-i-learned-as-japans-first-professional-podcaster-7c0ba01aa0d0>

<https://www.disruptingjapan.com/category/podcast/>

<https://unyoo.jp/2019/07/spotify-japan-audioad/>

<https://lab.appa.pe/2018-04/spotify-japan-us-comparison.html>

<https://www.advertimes.com/20171206/article261877/>

<https://www.businessinsider.jp/post-100828>

<http://www.soumu.go.jp/johotsusintokei/whitepaper/ja/h29/html/nc262510.html>

<https://ictr.co.jp/report/20190508.html>

<https://www.airship.com/resources/explainer/in-app-messaging-explained/>

https://gem-standard.com/news_releases/191

<https://plusalphadigital.com/social-media-marketing-in-japan>

<https://free-engineer.xrea.jp/1317>

<http://www.garbagewnews.net/archives/2014387.htm>

<http://mag.smart-campus.jp/music-trains-students>
Pandora's Project Genome
https://www.jasso.go.jp/about/statistics/gakusei_chosa/2016.html
<https://koelab.co.jp/what/listener>
<https://fortune.com/2013/05/06/how-the-iphone-conquered-japan/>
<https://www.billboard.com/articles/business/8516818/ipsos-study-podcast-listening-audio-millennials-gen-z-radio>
<https://www.ubergizmo.com/2019/02/iphone-dominating-japanese-market/>
<https://medium.com/@Timoth3y/what-i-learned-as-japans-first-professional-podcaster-7c0ba01aa0d0>
<https://gs.statcounter.com/search-engine-market-share/all/japan>
<https://www.cnbc.com/2019/04/29/amazon-battles-rakuten-for-e-commerce-market-share-in-japan.html>
<https://www.disruptingjapan.com/how-i-made-8000-per-month-podcasting-and-why-you-probably-dont-want-to/>
https://open.spotify.com/show/7nEkNCcSn3m6FyTVXfC-QeP?si=qCOhGFdRSZWjsDU5Yk4_7A
<https://www.criteo.com/wp-content/uploads/2018/05/GenZ-Report.pdf>
<https://www.prnewswire.com/news-releases/criteos-gen-z-report-unveils-the-habits-of-the-new-generation-of-shoppers-300659402.html>
<https://www.genzinsights.com/how-to-cut-through-noise-and-get-gen-zs-listening-one-word-music>
https://www.kantar.jp/wordpress/wp-content/uploads/2017/11/0216AdReaction2017_Japan_ENG_PR_Part.pdf
<https://www.rws.com/insights/rws-moravia-blog/how-to-market-to-generation-z-across-cultures/>
<https://open.spotify.com/episode/42N7mNQD2zCpGcG0DBMpy-e?si=NIMzF5qUR1u8k8IrrHRzDg>
<https://www.nikkei.com/article/DGXKZO44657930Q9A510C1H56A00/>

A campaign by:



University of Missouri



WASEDA University

