

# playground

music scandinavia



## Research Summary

“Running Against Rasmus”



### **Elias Borenstein**

From Gothenburg, Sweden. Digital Concept Development student at KEA. Graphic Designer at Siteimprove. Multimedia Design Degree. Electronic music enthusiast.



52 58 21 77



elias.borenstein@hotmail.com



### **Benjamin Wurtz**

I have been working as a graphic designer and photographer for some years, perfectionist and always pushing myself to learn new techniques and think out of the box



61 46 12 15



peremile@gmail.com



### **Bruno Dobrões**

Background in Marketing with some experience i e-commerce and a flare for creative and innovative solutions. Still trying to figure out which professional direction to follow.



91 10 43 12



bdobroes@gmail.com



### **Lewis Skellett**

Exchange Student From Edinburgh Napier University studying BSc with Honors in Creative Computing Global. Interests in Web Design and Development along with developments within "The internet of Things".



+44 755 268 6893



lewis.skellett@gmail.com



### **Anne-Louise Bachmann**

Student at Digital Concept Development, KEA. Marketing assistant at Bruun Rasmussen auction house and Social Media fanatic.



28 12 61 42



annelouisebachmann@gmail.com



### **Natasja Toldam**

UX designer with a passion for visual attractive design with the user in focus. Working on my frondend skills. Always try to better myself. Portfolio website: natasjatoldam.dk



26 71 89 88



natasjatoldam@gmail.com



### **Anders Drange Ladefoged**

Stud.MMD & Student at Digital Concept Development. Freelance photographer & Graphic designer, highly interested in UX/UI



27 50 65 49



anders.ladefoged@live.dk

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# 1.0 Introduction

Playground Music Scandinavia (later referred as Playground Music) are a record company located in Denmark and 3 other countries. They represent several thousand music artists, both local and international, including names such as Adele, Radiohead and the artist Rasmus Walter. Rasmus Walter was the lead singer in a band called Grand Avenue. He later decided, after several years, to leave his band and start a solo career writing Danish songs.

Playground Music have a standard procedure on how to release new music. Next week they are releasing the new single "Løber" by Rasmus Walter and they are looking to add a new and different way of releasing the single alongside their usual procedure.

They wish to achieve a bigger audience by reaching 20.000 plays on Spotify within the first two days which will give the song a place on the top 50 Danish hits playlist. By this approach it's expected to generate more listeners and expand the lifetime of the song.

## 2.0 Client goal

Playground Music want a new and engaging solution for the release of Rasmus Walters new single, which can be implemented for the 3rd of June, 2016.

## 3.0 Focus area

Playground Music wish to change and extend their usual way of releasing new music in connection with the new single from Rasmus Walter. This is so the single can reach the top lists on Spotify. The last Rasmus Walter release reached 15.000 plays on Spotify which was 5,000 too little in order reach these Spotify lists. By focusing on getting people to stream the upcoming song from Spotify and focusing on their presence on social medias, it will improve the chances for it to achieve the right amount of plays to reach their goal.

## 4.0 Concept goal

The goal of the concept is to create a solution that makes the target group take an active part of the release of Rasmus Walters' single, "Løber". This is to make the release of the single the subject of conversation within the target audience, and reach the streaming goal of 20,000 plays on Spotify within 2 days.

Another goal is to implement the core meaning of the song in the concept, which is to run toward something and not away from something.

# 5.0 Key Findings

The key findings is based on desk research and information given from the Client brief.

## 5.1 Target group

The target group is women in Denmark between 25-44 years. The target group is defined by the social media presence on Rasmus Walters social media platforms.<sup>2</sup>

## 5.2 Social Media tendencies for the target group

In order to understand the target group and learn how Playground Music works with Rasmus Walters social media platforms (later referred as SoMe), we have decided to look into the way they use SoMe. This is to find out what the users like and which posts get attention so that we can build upon that format.

### 5.2.1 Rasmus on Facebook

In the client brief, Søren from Playground Music stated that Rasmus Walter is not very present at Facebook, Instagram or Twitter. Today he has accounts on the different platforms but it was Playground Music whom decided to make a fan page on facebook.<sup>3</sup> Playground Music maintain this page and update once in awhile. The facebook page shows insights in both Rasmus Walters private and professional life.

Of the people that liked, commented or shared posts or engaged with the Facebook page within that last 28 days, it is estimated that 9,321 of the 23,304 people are women between the ages of 25-44, which is the the main target group.

The 6 biggest cities that interact with Rasmus Walter on Facebook, in all cases are Copenhagen, Aarhus, Odense, Aalborg, Esbjerg, Randers.

When analysing the posts created at the Facebook fan page, it's clear that the engagement in general are low, but highest when the posts are personal and family related.

<sup>2</sup> Client Brief.Playground Music.26.03.16

<sup>3</sup> Facebook Fan page. Rasmus Walter. Found at [<https://www.facebook.com/rasmuswalterdk/>].

### **5.2.2 Rasmus' Instagram**

By looking at his Instagram account,<sup>4</sup> it's easy to see the same pattern as seen on Facebook except the lower number of followers, 14,000 total, on the site. It is the same photos and the same tendency of the followers mostly liking the personal posts.

### **5.2.3 Rasmus' Spotify**

Spotify shows a different pattern than the social media platforms because the users listening to Rasmus Walter is divided equal between men and women. He has a lower number of followers here at 8,195 total followers. Currently the target group (women between 25 and 44) account for 59% of the listens.<sup>5</sup>

## **5.3 Part conclusion 1**

With a low average number of post per week, in both Facebook and Instagram, it gets medium attention by its followers. There is a clearly trend for fans to like its pictures and posts that have him interacting with family and fans. On Spotify, Rasmus has a low number of followers and listeners, taking in consideration the fans he has on his social media platforms.

<sup>4</sup> Instagram. Rasmus Walter. Found at [<https://www.instagram.com/rasmuswalter/>]

<sup>5</sup> Client Brief.Playground Music.26.03.16

## 6.0 Social Media Strategy

In order to engage the fans, it is important to have a two way communication between Rasmus and his fans, by asking questions, photos, timing and the frequency of posting.<sup>6</sup>

Asking questions acts to encourage the user into interacting with the post and possibly other users on the post. Photos can be used to amplify this. Using photos as the subject of the question can help the user see the question in context, as well as making the post more visually interesting at the same time. The timing of the post can also affect the number of those who interact with the post. 12:00 and 19:00 seem to be the best times to make a post on Facebook.<sup>7</sup> Posting often enough so that users keep the page in their mind, but not too much as to annoy them by seeing posts all the time. Posting at a rate one post every two days keeps this balance in check. It is important to reply and interact with those who reach out to the page. Building a relationship with the fans will help keep them around.<sup>8</sup>

### 6.1 Part conclusion 2

Having Rasmus following some of these guidelines by posting often, sharing content that his fans can relate to and replying if they write to him, will help the future plans of having him live streaming and, in general, having two ways communication with his fans and strengthen the great relationship it is said that has to his fans.<sup>9</sup>

6 Lee, Aaron . (06/07/2012). 8 Surefire Ways To Increase Engagement Facebook. Kissmetrics. Found [05/26/2016]. at [ <https://blog.kissmetrics.com/increase-engagement-on-facebook/>].

7 Lee, Aaron . (06/07/2012). 8 Surefire Ways To Increase Engagement Facebook. Kissmetrics. Found [05/26/2016]. at [ <https://blog.kissmetrics.com/increase-engagement-on-facebook/>].

8 Cunelius, Susan. 10 Laws of Social Media Marketing. entrepreneur. Found at [<https://www.entrepreneur.com/article/218160/>].

9 Client Brief.Playground Music.26.03.16



# 7.0 Interactive Advertising

To find inspiration and see what engages people, we have decided to look into popular interactive campaigns.

In the past recent years, major companies have been able to create creative interactive advertisements that have been able to capture a wide audience attention, create a unique and memorable experience for the user and even reach a viral statue. The Smart's Dancing Traffic Lights<sup>10</sup> and Coca-Cola's Invisible Vending Machine<sup>11</sup> are just some of the examples of interactive advertisements that have been made in the past years. And all those have several things in common:

- A theme or specific message based on a specific product, time or cause;
- A creative and innovative outdoor promotional medium placed on a public area;
- A gathered audience;
- And, most importantly, people enjoying the experience.

<sup>10</sup> Smart. (08/14/2014). The Dancing Traffic Light Manikin by smart. [Video]. Found the. 05/26/2016 at <https://www.youtube.com/watch?v=O4ZrOn8y-XE>.

<sup>11</sup> Coca-Cola. (02/15/2014). Invisible Vending Machine #ShareaCoke. [Video]. Found the. 05/26/2016 at <https://www.youtube.com/watch?v=RjMhZFhD0tI>.

The fact that people have enjoyed the experience makes it more likely for them to happily share it on social media through pictures and/or posts, creating a buzz that will last long after the campaign and creating a positive brand image for the user; it also makes them take extra attention to the advertisement in a way that the average promotion strategies cannot, increasing the reach and potential of the message.<sup>12</sup>

The use of interactive advertisement, in this case concretely outdoor, putting the audience in the middle of the experience. This allow users to actively take part in the communication strategy (instead of being passive takers), create a positive relationship between consumer and brand, and allow the user to interpret the message according to their own unique experience. However, the use of such strategy might prove to be difficult to prepare and cost and time consuming and is only suited for some types of markets, since it can turn out to become a disruptive obstacle in the message that was intended to be given by the brand <sup>13</sup>

## 7.2 Part conclusion 3

By taking one or more of the facts into consideration when creating the campaign we can make use of solutions parts which have already shown to work interactively and made people participate .

12 Chahal, Mindi . (05/12/2015). Interactive ads are not gimmicks but ROI boosters. Marketing Weeks. Found [05/26/2016]. at [<https://www.marketingweek.com/2015/05/12/interactive-ads-are-not-gimmicks-but-roi-boosters/>].

13 Wikipedia. (04/12/2016) Found at [[https://en.wikipedia.org/wiki/Interactive\\_marketing](https://en.wikipedia.org/wiki/Interactive_marketing)].

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