

COSC2408

Digital Marketing

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Assignment 2 –‘Brand Me’ Portfolio

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Situation Analysis

The following 'Brand Me' portfolio is situated on me, Duncan Do, and my endeavours of my dance career/hobby. I am a 20-year-old university student that has had a recent dance background of only 3 years.

In the field of dance and dance styles, I have heavy experience (in relation to my time as a dancer) of Kpop dance, and further experience in styles such as hip-hop and commercial. To facilitate my skills and interest in dance, I am well versed in performance art. Having done multiple public performances in clubs, fundraisers, competitions, and public settings in general. Furthermore, I extend my dance content into a digital format on platforms like my personal dance Instagram account (@duncan_dance).

My interests heavily involve the world of dance and specifically dance in the Kpop industry, where dance is more than a technical mastery of the craft but a performance. In saying that, my interests do follow the simple notion of wanting to learn and improve as a dancer.

My plans for my dance future are to keep it strictly a hobby until it shows promise of becoming an element of my life where it can partially or entirely become my career. For now I will partake in dance events and activities on my own platforms, the ones my dance crew offers (Nerve Dance Crew), and the general dance opportunities that arise in the Kpop Community here in Melbourne, Australia.



Opportunities

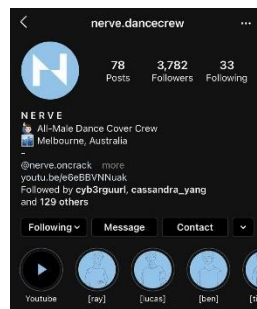
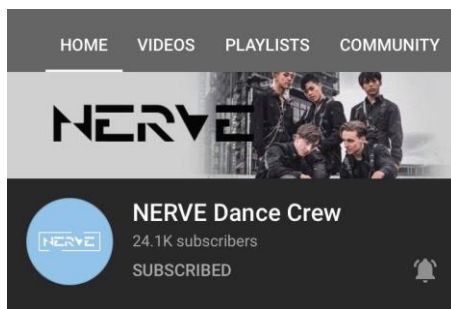
Personal platform



My aforementioned dance Instagram account (@duncan_dance) is my personal outlet for my dance content. Where I post videos on choreographies I have learnt, footage of my public performances and pretty much whatever I feel like. The platform has no set rule structure since I am the only stakeholder. This acts as my dance “portfolio” or LinkedIn where my work is on display for potential investors or collaborators.

(Nerve) Dance Crew

I am a part of a dance crew named “Nerve Dance Crew”, the first all-male dance crew in Melbourne that specialises in Kpop choreography. Being a member of this crew gives me further platforms to express myself as a dancer. These opportunities include crew-based projects under the “Nerve” brand that are posted to Nerve’s more popular social media platforms.



Community projects

Beyond my own crew, the Melbourne Kpop Community has several other outlets for dancers. Such as features on other crews’ channels or the channel named “One For All” (A project-based group with no set members; an outlet for collaboration projects between many Kpop dancers in Melbourne. Furthermore, the city of Melbourne itself offers opportunities for showcasing dance. These include:

- Kpop Christmas at Federation Square (An annual event held during the end of the year for Melbourne Kpop dancers to have a scheduled performance during Federation Square festivities)
- Kpop Competitions (Held by various corporations. Some competitions include: Kpop World Festival, K-Spot)
- K-Next (Showcase event for Kpop performance talent in Melbourne Australia)

Performance connections

I have developed a network in which I have access to several performance opportunities, such as fundraisers, club events etc. Many of which provide exposure as well as monetary gain. Some of which are discussed later in my marketing strategies.

Audience Analysis

General (Kpop) dance content consumers

My first target demographic is the general consumers of dance content. An analysis of this demographic can be broken down to what customer value my endeavours will bestow upon this group.

Using Smith and Colgate's work in 2007 (*Journal of Marketing Theory and Practice*, vol 15) to identify the categories of customer value, I can assess the type of value my endeavours will bring. More specific identification of customer values will be discussed for the individual digital marketing strategies.

- For the everyday dance/Kpop dance fan that social media platforms like YouTube and Instagram, my efforts to create high quality dance content provides *instrumental value*. This is if you take the notion that the audience's goal is to find high quality dance covers of their favourite songs from their favourite Kpop artists.
- Furthermore, for the general consumer, any kind of content on a free application like YouTube and Instagram means that my endeavours provide high **economic cost value**. With 0 investment for all the content I provide

Potential Investors & Collaborators

My second target demographic are the potential individuals that could lead to further opportunities and benefits through my dance content.

- If interested in my content and if I am deemed a quality dancer up to their standards, then it could be said that I provide *instrumental value* for the demographic of investors (brand deals). In this scenario, I meet the correct attributes/performance level for investors to invest in me as a dancer for their own agenda (Brand promotion, product placement etc.).
The same can be said for the potential collaborators. The content I produce can be an adequate representation of my dance ability to sway potential collaborators to invite into their own dance projects. *Instrumental value* of meeting their dance "skill" requirements for their projects.
- Like the former demographic, the *cost value* is also high. While investments are not free like content consumption is for the other demographic, if their assessment of my

instrumental value holds true, then the balance of investment vs their use out of my services (dance) will be in their favour. This is under the assurance that I will not put an egregious price on my end of the collaboration/investment.

Objectives

Exposure

I hope through my self-promotion via digital marketing tactics, that I will be able to expand my viewership of Instagram account and other platforms which my dance content lies.

Dance events (opportunities)

I hope to create situations where I am invited, involved in more opportunities to dance; via events such as more competitions or functions.

Further community involvement

Linking back to “Exposure”, the subsequent notoriety I hope to receive will hopefully lead to my involvement in further community projects (Invites into dance collaborations of other entities (dance crews)).

Other

As dance is currently just a hobby for me, any external gains that come out of it are well appreciated. Products and brand deals have been reoccurring perks that have come out of dance endeavours in the past for myself and others.

Positioning Statement

For individuals who have an interest in dance content, especially Kpop related, I Duncan Do wish to provide ample amounts of quality dance content as a dance coverist and general dancer through my content on the various platforms I have access to. This is in the effort that I produce content at a level of quality that is (1) enjoyable for my audience, and (2) leads my dance “career” to further opportunities to grow and express my passion for dance. As I am a passionate and dedicated dancer, I hope I can achieve this through consistency and quality control on the content I output.

Digital Marketing Strategies

In total, I have implemented 6 digital marketing strategies in the efforts of achieving my objectives. Some are completed, some are in progress, and some are scheduled for release later.

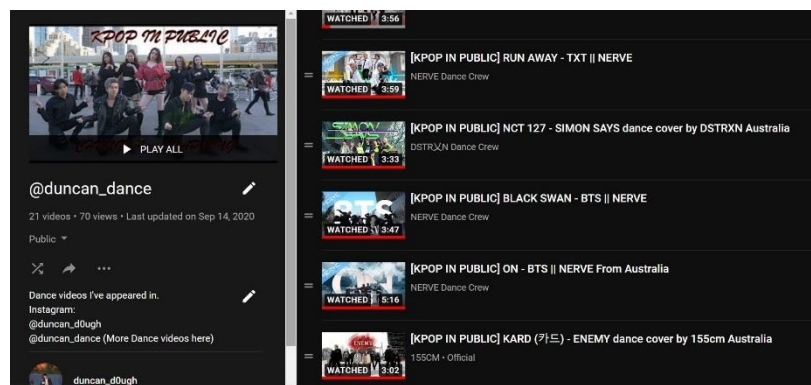
1. Created a portfolio for my previous dance works (In the form of a playlist of the uploaded videos with my involvement)
2. Integrated myself into features and collaborations on entities with larger audiences than my own
3. Taken part high exposure dance events (Competitions)
4. Utilised my personal dance account to post more content
5. Integrated audience into the decision-making process of my personal content
6. Hashtags – Alternative algorithm

Action plan table

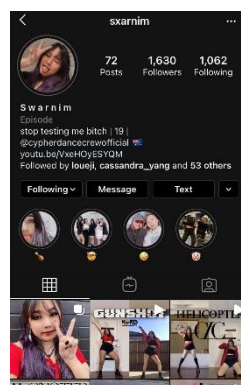
Implementation	Timeframe	Budget
1	Portfolio time range: [Start of dance career → Present]	N/A
2	Feature 1 – 17/06 – 27/08 Feature 2 – Scheduled for early November (1 week)	N/A
3	14/08 – 13/09	N/A
4	*continuous*	N/A
5	*continuous*	N/A
6	*continuous*	N/A

Created a portfolio for my previous dance works (In the form of a playlist of the uploaded videos with my involvement)

Like how people use LinkedIn to collate their previous work to advertise to employers, as a dancer my work portfolio is the content produced by my dance efforts. While my personal dance Instagram account is my general outlet for my content, most of my professional done work is on YouTube. To collate them into the same place, I created a YouTube playlist and linked it in my social media accounts. This was to place all my work into a singular location for easy access for my second target audience (Investors and collaborators).



This concise and accessible structure to my work portfolio resulted in a collaboration with a far larger creator than myself (Figure below). Allowing me to obtain further exposure in the future to further my objectives.



Integrated myself into features and collaborations on entities with larger audiences than my own & Taken part high exposure dance events (Competitions)

Both strategies listed achieve the same goals and thus will be discussed together

The former strategy is taking advantage the idea of Social Proofs. Discussed in 2003s, “*Are Social Norms Campaigns Really Magic Bullets?*”. The idea is that conformity is a human tendency. In this context, consumers are more likely to check a product out and/or enjoy a product with the social backing of a trusted figure. Usually this concept applies to people you know. However, I want to take advantage of the social proof of far more popular figures in the same industry, being Kpop dance covers. The idea is to utilise their fame and notoriety to build trust in that my content is of a similar vein and is just as enjoyable. To facilitate this strategy, I took part in collaborations and features with entities with higher “popularity” than my own dance account (Measured by Instagram followers).

Exhibit A

In the previous strategy I mentioned how I managed to organise a feature on @sxarnim’s account, which has far more followers than I have. While the collaboration is dated to occur in the first week of November; it is safe to assume some growth of my own account will occur afterwards.

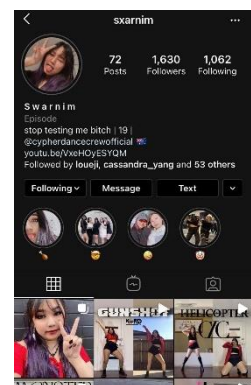


Exhibit B

My dance crew recently undertook a project where while Melbourne is subject to COVID-19 quarantine, to post individual dance covers on the main Nerve Dance Crew account to substitute our regular content. As seen in the figure below, on the 3.7 thousand followed Nerve Instagram account, my individual dance cover (Highlighted one) achieved 600+ views, higher than the 300-400 average of my personal dance account (500 followers).

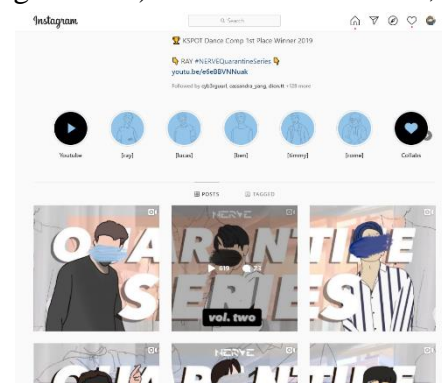


Exhibit C

Now moving on to the latter strategy “*Taken part high exposure dance events (Competitions)*”. The same idea of Social Proofs is used. A competition Hosted by a larger/more popular entity, AO Dance Crew, dubbed “K-Next” was held in August. This opportunity to attract the audience of AO Crew was too good to pass up. Thus, under the banner of Nerve Dance Crew, I entered this competition and placed in the top 10. Furthermore, the fact that this was a competition adds another layer attractiveness to this digital marketing strategy, emotion. A designer at Google once stated “[consumers] want to be entertained, they want to be moved”.

Emotions

- The level of physiological arousal or activation that a message triggers also affects sharing
 - Arousal motivates us to act on the stimulus

Emotions	High arousal	Low arousal
Positive	Excitement Amusement	Contentment
Negative	Anger Anxiety	Sadness

The idea of a competition allows the audience to experience positive, high arousal emotion, putting the audience’s personal investment into the competitors (AKA Nerve Dance Crew). This idea of personal investment also provides the audience with *Cost Value*. Stated in Smith and Colgate’s 2007 paper “*Journal of Marketing Theory and Practice, vol 15*”.

While this strategy did generate more traction to the competitors such as Nerve Dance Crew, the evaluation of the effectiveness of this strategy investigates the other objectives I set in place.

Other

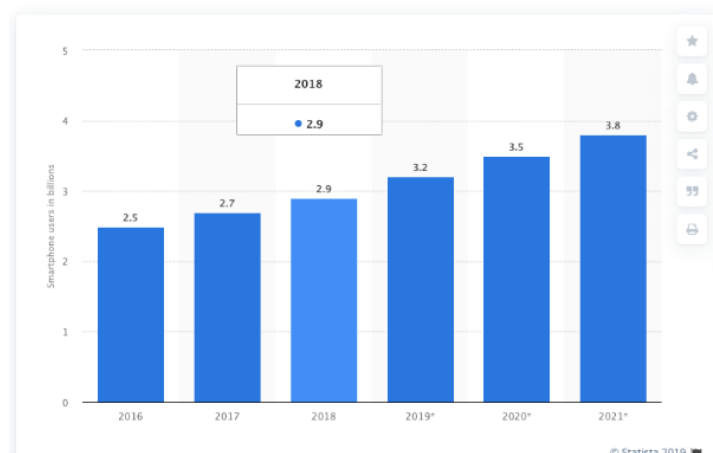
As dance is currently just a hobby for me, any external gains that come out of it are well appreciated. Products and brand deals have been reoccurring perks that have come out of dance endeavours in the past for myself and others.

Following our high placement in the competition, I and many other members of Nerve Dance Crew were approached by *Shine Hair & Beauty*. This hair salon offered me and many other Nerve members a 6-month contract where we would become brand ambassadors for the salon which specialised in Korean and Kpop inspired haircuts, which we humbly accepted.

Utilised my personal dance account to post more content

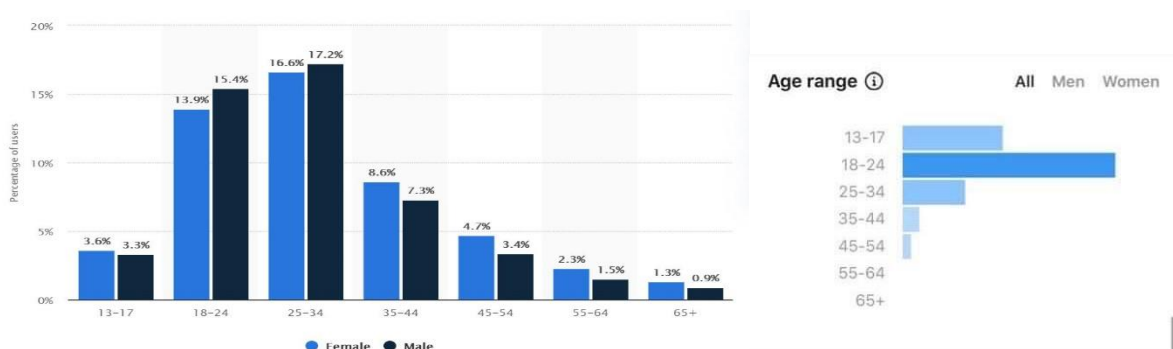
In general, continuing to promote myself as a dancer on my Instagram account is the smarter decision. Instagram is a highly accessible platform on PC as well as mobile, attune to the modern device shift to smart phones. It is important for any business venture in the modern age to support the mobile market. Many scholars such as Eric Schmidt, who in 2011 stated “[The] Mobile [shift] is happening faster than all our internal predictions”.

Number of smartphone users worldwide from 2016 to 2021
(in billions)

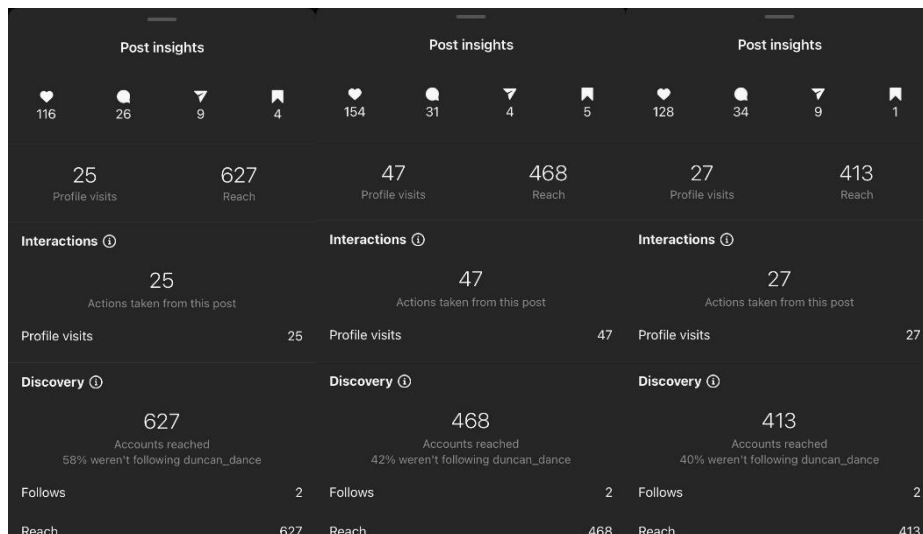


Statista 2019 evaluation graph of mobile phone users (metric: billions)

Furthermore, I chose to continue my primary content on Instagram under the advice of the studies conducted by Kaplan and Haenlein in 2010; who stated it “*best to choose a platform with high accessibility to the audience*”. In terms of age, Instagram’s demographic lines up with that of my dance account. In both figures below, you can see a high dominance of the 18-24 age range (Left: Instagram, Right: My dance account). Thus, I decided, if I wanted to create customer value for the most customers, Instagram was the way to go.

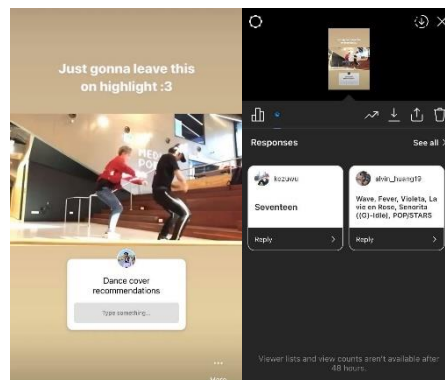
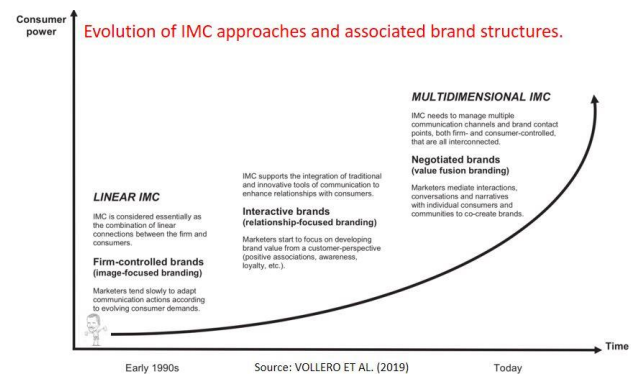


Success of this implementation can only be measured by the continual engagement levels of the audience. Thus several analytics of posts made to my dance account are provided to prove consistency:

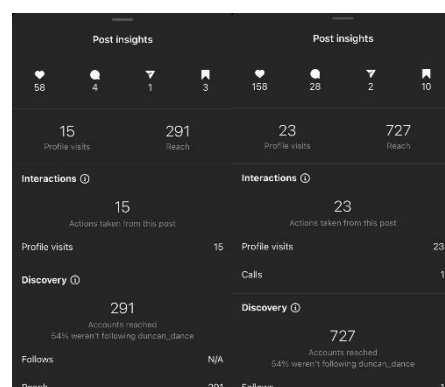


Integrated audience into the decision-making process of my personal content

Illustrated in Vollero's IMC graph in 2019, as times go on, the consumers role in Integrated Marketing Communication has grown. From the time when the extent of consumer interactions was the occasional feedback, to the modern age where fans have direct impact on the company activity. Thus I applied this train of thought to my content on my dance Instagram account.



Through integrating audience choice into which dances to cover I hope to tackle another of Smith and Colgate's work from the *Journal of Marketing Theory and Practice*, vol 15. This strategy aims to provide personal investment *cost value*. If the user had a personal impact on the content I produce, it leads them to have a stakeholder position in the content, increasing the likelihood of viewing my next post.

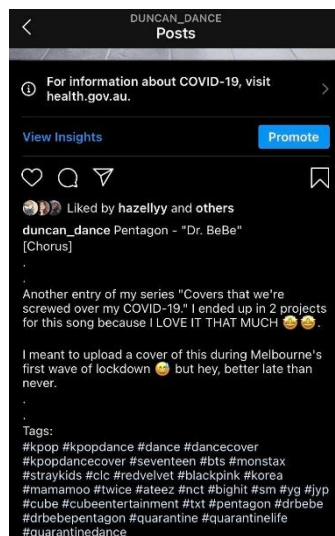


From the left figure (pre-recommendation strategy) to the right (post-recommendation strategy) The level of engagement has increased dramatically.

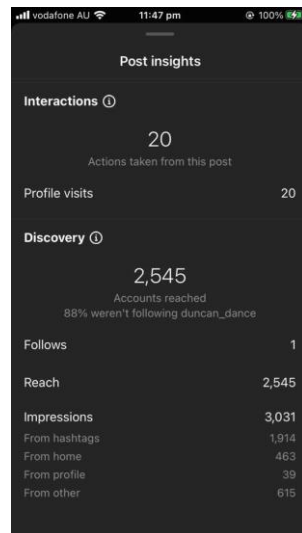
Hashtags – Alternative algorithm

With my primary content coming out of Instagram, it is important to understand how the search and homepage algorithms work when presenting content to users. In each post on my dance Instagram account lies an array of hashtags relating to the dance I did as well as surrounding topics. This is especially effective in Kpop related posts, where I can tag other Kpop groups apart from the one I covered to get pushed into the algorithm of those looking up the hashtag of said group; while still being relevant to my post as it is all Kpop related.

Dave Chaffey, in his study in *Search Engine Optimisation* specified the importance of “*selected keywords or phrases*”. In traditional search engine optimisation of websites fighting to get onto the top results of Google (For example) my placing their keywords in places like the title and meta data. For Instagram, its far simpler. Users can “follow” or search for specific hashtags to narrow down the content they want to see. So by including the right keywords in my hashtags, I can get my posts onto the homepage of a great number of users.



In the figure above I covered a dance by the Kpop Group “Pentagon”, in the hashtags, I included the terms relating to other, arguably more popular groups to appear in the search and follow results of those subsequent fans, who if are searching for “BTS” or “Black Pink” are already assured Kpop fans and thus would appear in the demographic of my content.



In the most extreme example on my account, this post had 1900 of its 3000 impressions come from said hashtags, making it the most popular post on my page by far. This validates the theory posted by Chaffey, using keywords and phrases truly does help beat the search engine.

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