



# NEWSLETTER

An Entertainment Industry Organization

## AN OVERVIEW OF The Complete DIY Marketing Process Creating and Executing a Plan of Attack in a Nutshell

By Bobby Borg

### The President's Corner

Welcome, friends!

The Music Industry continues to evolve and change leaving all the players scrambling for a solution to generate income. The Major Record Labels have turned to 360 deals while others have gone the indie/DIY route. In tonight's panel, we will explore the indie playing field and what it means to DIY and how to put together a winning indie team.

I would like to take the opportunity to thank CCC board members Diane Snyder-Ramirez and David Quan for all of their work in organizing tonight's panel.

In addition, I would like to thank our panelists Bobby Borg, Chesney Hawkes, Jamie Purpora, and Hunter Scott for sharing their expertise and valuable insight. I look forward to what is sure to be a fascinating discussion on the indie approach to a career in music.

I hope you all have a great time and please join us next month for "An Evening with the Production Music Association".

See you soon!

**Jeremy Blietz**  
President, California Copyright Conference

### Upcoming Events

**February 11, 2014** – "An Evening with the Production Music Association"

At a time when new technologies have empowered talented musicians to take charge of their careers, increase awareness, and even leverage favorable recording, publishing, and sponsorship deals, there has never been a greater need for music professionals to understand the complete DIY marketing process. From *Describing Your Vision* to *Executing a Marketing Plan of Attack*,™ the following ten steps offer a summary.

#### 1. DESCRIBE YOUR COMPANY'S VISION AND SET YOUR CAREER ON COURSE

The marketing process typically starts with a "vision" — a declaration that defines that ultimate place that you'd like your company to be in about seven to ten years down the road.

Your vision is what gets you out of bed in the morning and gives your life meaning. I'm not talking about some outrageous MTV "Cribs" fantasy, the color of your mansion in the French Riviera, or the remote island you want to own, but rather a vivid musical/business focus that compliments your strengths and passions and sets your career on course.

#### 2. IDENTIFY OPPORTUNITIES OR "NEEDS" BY CONDUCTING A SWOT\* ANALYSIS

While keeping your internal strengths, passion, and overall vision at heart, now it's time to examine the "external environment" of your organization more thoroughly and see how your musical vision matches up with people's wants and "needs." By doing this, you can refine further your true musical/business purpose, and even discover a void in the marketplace that you can fill better than anyone else.

An extremely valuable tool to help you examine the external and internal environments of the marketplace is called a "SWOT analysis." \*SWOT is an acronym that stands for Strengths, Weaknesses, Opportunities, and Threats. The purpose of this tool is to:

- Identify a consumer need or opportunity in the marketplace that matches well with your internal strengths,
- Convert any weaknesses you may have into company resources, and...
- Minimize or eliminate the threats or risks your company might

face.

“Primary” research methods (surveys, interviews, observation, etc.), as well as “secondary” research techniques (blogs, trade associations, magazines, etc.), can be extremely helpful when conducting your SWOT analysis.

Whether or not this “bigger picture” approach is new to you, be assured that SWOT is a very common tool that has been successfully used in marketing for decades by top companies.

### **3. ANALYZE YOUR MOST LIKELY CUSTOMERS AND TARGET YOUR MARKET**

Now that you have a more refined purpose and clearer idea of the external environment and the market need you will attempt to fill, it’s important to identify and thoroughly analyze the most important people in the world: your “most likely” *fans/clients/customers*. These are people or businesses that share similar characteristics and are most likely to come out to your shows, buy your music, or license your songs. Bottom line: you have to understand thoroughly your target audience. You must know where and how to reach them with consistent marketing messages designed to communicate your company’s common-ground beliefs, as well as your products’ meaningful and relevant “benefits” (what they do for your target customers).

Conduct customer research by examining the fans of other bands or companies in your genre or closely related genres, and also by examining the fans you may already have. You can do this by visiting social media sites and reading what they say; by attending concerts and observing the audience; and just by speaking with fans/clients/customers to discover what they want and need and *what they may not even know they want or need*.

Don’t worry, if at first you have trouble creating a fan profile — you’ll continually fine-tune and adjust it as you gain more experience as a marketer.

### **4. LEARN FROM YOUR COMPETITORS BY CONDUCTING A COMPETITOR ANALYSIS**

Differentiation is crucial to your success, so the next step in the marketing process involves conducting a “competitor analysis.” This requires you to analyze thoroughly your competitors’ images, products, prices, distribution methods, and promotion strategies.

To conduct a competitor analysis, pick two local artists/products and two national artists/products to examine. You can conduct simple research online to determine what works and doesn’t work for these artists or products, and, more importantly, to find out what the fans of these artists or products think! This should provide detailed information to help you set your career/company apart in a way that’s meaningful to your target audience.

### **5. DEMO YOUR PRODUCTS AND SERVICES AND GET INVALUABLE FEEDBACK**

The next few steps in the marketing process deals with “research and development.” This involves demoing, testing, interpreting, and refining your products and services to get invaluable feedback from your target fan/client. Surveys, casual observation, interviews, and focus groups are all techniques that can be used.

“Feedback is the breakfast of champions,” says management expert Ken Blanchard. “It opens your eyes and gives you an opportunity to forecast the future.” Without it, you’re only creating in a vacuum. And that’s risky!

As Edward McQuire explains in *The Market Research Toolbox*, market research can never provide guarantees, but it acts as an “uncertainty reducer.” It can help you to predict the future and save you a significant amount of time and money, which might otherwise be spent on creating products that simply don’t sell.

### **6. SET YOUR MARKETING PLAN GOALS BY USING THE SMART MODEL**

As soon as you feel positive that you have a product/service of which you are proud and will appeal to your most likely fan, you should set your marketing plan goals for the next year. *Written goals help provide short-term guidance on the path to achieving your long-term vision.*

Goals should be expressed as specific (exact) and measurable (countable) objectives based on the sales/income and/or awareness you would like to achieve in the marketplace within one year from executing your plan.

Goals should also be established on realistic projections, observations, past successes, and available company resources to ensure they are attainable or “doable.”

And finally, goals should include the general strategies you’ll use to help you arrive at your desired and specific destination at the end of the year.

In short, goals should follow the “SMART” model (a popular tool revised slightly by me to mean: Specific, Measurable, Attainable, Road-mapped, and Time-based). And remember, goals should be high enough to challenge you, but never high enough to beat you.

### **7. FIND THE RIGHT BLEND OF “MARKETING MIX” STRATEGIES TO ACHIEVE YOUR GOALS**

With your marketing goals firmly in place, you must now develop further the right mix of strategies to help achieve them. These strategies, appropriately called “marketing mix strategies,” include the “4 P’s” of marketing (“product,” “price,” “place,” and “promotion”) as well as three other important building blocks (“company branding,” “product branding,” and “measuring”). It’s not the individual marketing strategies (the parts) themselves that will help you to achieve your marketing goals, but, rather, the complete “mix” of strategies (the whole) functioning as one, complete, integrated system of marketing communication. It’s the “right blend in the right amounts” that’s required. Thus, careful consideration must be given to how each strategy ultimately affects the other and ultimately affects your target customer.

## **8. ASSEMBLE A MARKETING PLAN OF ATTACK™ AND PRESENT YOUR IDEAS EFFECTIVELY**

Your next step is to compile all of the information gathered in your research and planning and put it into a standard marketing plan format.

A marketing plan (or as I call it, a *Marketing Plan of Attack™*) is a written document that serves as a roadmap for your business idea and marketing campaign, a communicative tool to keep all the members of your organization on track, and even a sales document to attract potential investors, distributors, and others.

While marketing plans can come in all shapes, sizes and lengths, they usually consist of a cover, executive summary, table of contents, research, goals, strategies, budgets, and schedules.

Keep in mind that a marketing plan is “a living, breathing document.” In other words, a marketing plan is not something you assemble once and use unchanged for the next year. Rather, it is a fluid tool that is continually revised as you evaluate its performance and observe new marketplace developments on your path to success.

## **9. EXECUTE YOUR MARKETING PLAN EFFECTIVELY AND GET RESULTS**

Doing the aforementioned work and compiling a plan are an essential beginning, but you must now execute your strategies successfully within the framework of your budget and timeline to give them worth.

Your overall strategy can be to *create the attention of those who can help you by first helping yourself!* Light as many small fires as you can ‘til people see the smoke and take notice. Create some momentum in your career and get the managers, producers, publishers, clients, customers and investors to come to you. And they will come. As Guy Kawasaki, author of *The Art of the Start*, would say, investors are known to “pay attention to when the dogs are eating the dog food.” This might take a little time and hard work to make happen, but if you’re a “lifer,” sweat and time shouldn’t mean a thing!

## **10. KEEP LEARNING ABOUT MARKETING AND STRENGTHEN YOUR MARKETING MUSCLES**

And finally, the last step in the marketing process deals with your commitment to learning and staying alert for new techniques and methods that can sharpen your skills. There is so much to learn about this fascinating subject; you should strive to soak it all up.

Investigate works such as *Marketing Management* by the legendary Phillip Kotler. Classic and more specialized books, such as *Ogilvy on Advertising* by David Ogilvy and *Secret’s of Closing the Sale* by Zig Ziglar, are nice supplements.

You should also make sure to read the latest marketing and business news via popular sites and blogs such as *Harvard Business Review*, *Wired*, and *Fast Company*. These are all great reads.

Lastly, be sure to attend seminars and events held by important organizations such as The Direct Marketing Association, The Market Research Association, and The American Marketing Association (for which I sit on the board as VP of Special Events in Los Angeles).

So that’s about it — the complete marketing process in a nutshell. And one more thing: be sure to check out my new book *Music Marketing for the DIY Musician* to be published by Hal Leonard by October 2014. If you have any questions whatsoever, or you’d like to speak with a DIY marketing consultant, visit: [www.bobbyborg.com](http://www.bobbyborg.com) or [www.musicmarketingforthediymusician.com](http://www.musicmarketingforthediymusician.com).

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## PANELIST BIOS

### BOBBY BORG

As a Major label, Independent, and DIY recording/touring artist, Bobby Borg has over 20 years experience in the trenches working with some of the most respected management firms, A&R representatives, music producers, music publishers, equipment manufacturers, songwriters, and journalists. He is a graduate of Berklee College of Music with a BA in Professional Music, a graduate of UCLA Extension with a certificate in Instructor Development and Marketing Management, and a graduate of a number of UCLA certificate classes in business, writing, math, psychology, computer science, and music business. Today, he is the owner of a thriving music consulting company where he speaks with clients around the country and is a regular guest speaker at major music industry events. As a music business instructor, Borg teaches at Musicians Institute where he held the chair of the music business department, as well as at UCLA where he sits on the board of entertainment studies and received the 2011 Instructor of-the-Year award for his work in music publishing and music marketing courses. Borg was named Vice President of Special Events for The American Marketing Association and awarded the Volunteer of The Year Award in 2012. He is the author of Billboard Books best-seller *The Musician's Handbook: A Practical Guide To Understanding The Music Business and How To Market Your Music and Create a Buzz*, as well the author of over 1000 music business articles published in journals around the globe. [www.bobbyborg.com](http://www.bobbyborg.com).

### CHESNEY HAWKES

Out of approximately 50,000 single releases, *The One and Only* was the twentieth most successful release of the nineties. The Album Entitled 'Another Fine Mess' this is Chesney's first album for many years and is released on the Sargent Poppy label, his own imprint. The culmination of three years' work, it is a collection of 16 songs, all co-written by Chesney except for one track, 'Come and Get it', a Chesney favourite which was written by Paul McCartney and recorded by Badfinger, reaching number 4 in 1970 – before Chesney was born! Brimming with talented collaborators, producers on the album include Charlton Pettus, acclaimed for his work with Tears for Fears.

Nik Kershaw, who also co wrote the title song and some other song that Chesney had a bit of a hit with some years ago!!, and Chris Nicolaides, fresh from his work on Mika's Platinum selling album, *Life in Cartoon Motion*. Co-writers on the album include Phil Thornally, Adam Schlesinger and, of course, Nik.

Gigs In 2001 Chesney embarked on a 'mini' tour with his four piece band which was initially intended to take in five dates. The word spread very quickly and universities, colleges and clubs all over the country were soon booking Chesney and the band. The 'mini' tour is now approaching 600 dates and when added to Chesney's performances at many open air summer radio road shows the combined 'live' audience to which he has performed during the period has now topped the 1 million mark. TV/Radio Chesney has combined touring with appearing on Channel 4's 'Top Ten Teen Idols', CD:UK, London Tonight, VH1, Popworld, Question of Pop, Banzai, Loose Women, Matthew Wright Show, This Morning, BBC's The Cinema Show, Big Brother's Big Mouth, The Graham Norton Show and Jonathan Ross on Radio 2. He has presented two shows for VH1/MTV and has taken part in a celebrity edition of The Weakest Link. Chesney has also taken part in Channel 4's 'The Games' emerging a medal winner and he has appeared on the Granada/LWT show 'Hit Me Baby One More Time.' He has also appeared on a Champion of Champions edition of 'The Games'.

Songs/Compositions 'Chesney's number 1 love and priority is songwriting and producing, so if he's not on the road, he's in the studio working on songs for himself and others.

### JAMIE PURPORA

Jamie comes to TuneCore with 17 years of experience in music publishing administration at Bug Music Inc. Bug Music became one of the largest independent music publishers in the world and was named #99 from Inc. Magazines top 100 fastest growing private companies in 2009. From 1997-2001, Jamie was Director of Royalties and from 2001 -2011 he was Senior Vice President of Administration. Jamie was responsible for overseeing publishing administration for Bug's entire catalog, which consisted of over 300,000 copyrights. Clients included Willie Dixon, Muddy Waters, Iggy Pop, Stevie Ray Vaughan, The Guess Who, The Kings of Leon, Johnny Cash, Ryan Adams, Wilco, Tradition Music, Average White Band, Del Shannon and the Trio/Quartet Music catalog. Jamie also served on the Publisher's Technology Board at the Harry Fox Agency for the last three years.

### HUNTER SCOTT

Hunter Scott, the co-founder of the Los Angeles-based public relations and branding firm, LaFamos, is one of the independent music industry's most dynamic visionaries. As the head of marketing and publicity, Hunter has established his company's well-deserved reputation for innovation, integrity and imagination. It began with an idea: that the new music industry could empower forward thinking artists willing

to partner in their own success. In 2008, Hunter operated from a breakfast nook in his kitchen. Today, a staff of 20+ enthusiastic employees fills a suite of offices on Hollywood Boulevard as LaFamos expands its PR and branding services.

Hunter's first introduction to Hollywood was as a songwriter, vocalist and guitarist. In school as a music student—where his outstanding academic achievements were honored with the David Geffen Scholarship for Music Business and the Hollywood Chamber of Commerce Award—he realized that his career path would be determined by business acumen and creative empathy. “With the rapid changes in the industry, connecting and promoting unsigned artists independently was a natural move. And there is more potential for personal growth,” he notes.

In the marketing department at Interscope Records, home to artists like Lady Gaga, Black Eyed Peas, Eminem and U2, Hunter worked with power players in the highest echelons of the music industry. It was the architecture of career building that led him to the formation of LaFamos.

LaFamos is a full service PR firm focusing on press outreach and lifestyle branding and social media management. LaFamos also grants a scholarship through the Music Business Program at Musicians Institute, where Hunter serves as one of the program's youngest ever faculty members.

Hunter is profiled alongside luminaries including NARAS/Grammy president Neil Portnow and Gene Simmons (KISS) in the book *It All Begins with the Music: Developing Artists and Careers for the New Music Business*. An engaging panelist and speaker, he shares his knowledge at conferences, seminars and panels produced by SESAC, SAG/AFTRA, Cutting Edge Music Business Conference, and Los Angeles Women in Music (LAWIM) among others.

## **DIANE SNYDER-RAMIREZ**

Diane Snyder-Ramirez has over 18 years of experience with copyright administration and royalties. She is currently Vice President, Royalty Accounting and Administration for Royalty Review Council, an independent music royalty administration organization. Diane is responsible for managing a number of record label and music publishing royalty accounts. Prior to her current position, Diane was a music consultant as well as an advocate for digital music rights issues. She was a key team member in the development of a rights administration and royalty system for one of the largest online US music service providers. Additionally, Diane worked closely with her clientele to prepare for the Senate Judiciary Committee Hearings on digital rights presenting extensive research and documentation. Previously, Diane was Director of Member Relations for ASCAP (NY), and played a role in furthering several of the department's outreach programs, increased membership and handling high-profile clientele. She began her music career at CMJ and was responsible for the launch of CMJ Canada, the first weekly college radio trade publication in the Canadian market. A graduate of California State University, Long Beach, Diane holds a BA in radio, television and film. She is currently the Assistant Secretary & board member of the California Copyright Conference and speaks at industry events and universities.

## **DAVID QUAN**

David Quan is a 20 year veteran of the music industry and he specializes in music publishing, licensing, and supervision. He got his start as an intern at Warner/Chappell and later found himself working at various music publishing companies such as Leiber and Stoller, All Nations Music, Music & Media, China Music Management. He eventually moved into the studio system to work for the music departments at Sony Pictures and later at NBCUniversal. He is currently a music consultant and some of his clients include BMG/Chrysalis, Peermusic, and SQE Music. He currently sits on the board of directors of The California Copyright Conference, and he is a member of The Guild of Music Supervisors, Association of Independent Music Publishers, and National Music Publishers Association. He holds a Bachelors of Science Degree in Marketing from the California State University at Los Angeles, and a Masters Degree in Business Administration with an emphasis in Corporate Finance from the University of Southern California. He is also a proud graduate of Musicians Institute where he currently teaches “Music Licensing & Supervision.”