Internationalisation plan of a song to the German Music Market

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EXECUTIVE SUMMARY

In today's world, it is believed that globalisation has had a significant impact on the field of international relations. One of the most affected industries has been the entertainment field due to the development of the internet. This paper will analyse the music sector through the phenomenons of globalisation and technological evolution. As the author Wilfred Dolfsma states, "consumers of music are becoming less dependent on music magazines, radio and television programs, and live performances to learn about recent developments in music"[1] This is because of the substantial increase and presence of digital products and the changes in consumer's behaviours. Different actors inside this industry have been affected due to these shifts, and in this project, we will focus on the modifications new artists have experienced in the past decades.

Therefore, this study proposes a strategy to analyse if the upcoming single from the artist Sira would benefit from the internationalisation plan to the German market. It is crucial to differentiate in this project the artist Sira mentioned throughout this paper from the author of this study, who will analyse and develop the internationalisation plan from an objective perspective. In this project, there will be market research to assess the potential of the German market, and it will take into account the main challenges of this process and its outcomes.

On the other hand, with several marketing and analytical research methods, the design of the song's internationalisation plan will be viable.[2] Nevertheless, it is relevant to state that this is an international relations applied-project and will not analyse the costs in depth because it is not focused on the business field. Also, constant market research is necessary for further proposals.

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[1] Dolfsma, Wilfred. "How will the music industry weather the globalization storm?." (2000).

[2] Matchingengine.com. 2020. *Global music markets focus – Germany*. [online] Available at: <https://www.matchingengine.com/news/global-music-markets-focus-germany/>.

1. INTRODUCTION

1.1 Motivation of the chosen topic and its relevance to the field of international relations

The primary motivation behind this project relies on studying the importance that globalisation and technology play and have played in the music industry, and creating an initial promotion plan that can be used in the future. Furthermore, music has been part of my life since I was a kid, being one of my main passions, and since 2020 I have been working on my musical career as a songwriter; that is why I am very intrigued to expand my knowledge in this field in a more-orientated business focus. Globalisation has had a significant impact in the international arena because it has blurred the barriers between countries. Also, companies have become incredibly powerful in the global governance arena. The entertainment industry is one of the most influential sectors globally, and globalisation has caused a change in the direction of the industry throughout the years due to consumer's behaviours and the evolution of technology.

I have always been very keen on learning more about how the music industry works and how different musicians promote their music to grow inside the sector. Many actors in the music industry complement each other to prevail in the relevance of the field; labels, publicists, organisers of performances, managers, agents, distributors and of course, consumers. In the past years, the industry became widely digital, which generated a considerable amount of changes. Moreover, this digitalised world has caused the creation of different trades and agreements between countries to ban piracy and other illegalities. Therefore, we have decided to create an internationalisation plan for the first single of Sira's upcoming EP, which will provide me with better knowledge about how artists in the music industry act to promote projects. Also, to create an action plan that can be used in the future for further projects as a guideline.

1.2 General and specific objectives of the project

The study will focus on defining an initial promotion plan of the upcoming single "Home", and the main objective is to propose a preliminary internationalisation plan for the product. The purpose is to carry out a proper international strategy to be as successful as possible and which can be done after the implementation. The market destination will be Germany, and this country has been chosen based on social reasons as it is the second country where, with the artist's previous records, she had the most significant listeners[3] and because the state is one of the largest in the world. Also, because according to the artist's editors, it is an exciting place to invest a promotion. The strategy will be designed to overcome most of the obstacles that it can face and achieve successful numbers. Last but not least, this research and analysis will help to understand how the music industry market works and how to create strategy to promote a product. Also, it will expand my knowledge in the field and will provide me more experience.

1.3 Methodology

Firstly, to analyse the German market and the music industry, it will be crucial to have an extensive literature review to know how the music industry works to promote products internationally and how the different actors of the music business complement each other. Also, the literature review will be essential to acknowledge more about the changes that globalisation and the evolution of technology have created to the sector. Also, it will be relevant to find more information about the specific country where the plan is going to take place. Moreover, we will study the German music market through a **PESTLE** analysis which is going to be helpful to understand the market situation in the foreign country and the options there. In addition, we will include the **Business Model Canvas** to understand the project more by analysing its value proposition, the customers, the cost structure, the essential resources, the channel and more factors. Afterwards, we will add the **SWOT** analysis to examine the strengths and weaknesses of the product and the opportunities and threats that it has during the internationalisation. Next, we will be

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[3] See annex

studying the **TOWS** analysis to design the best strategies in order to enter the market and achieve recognition and benefits. Moreover, we will create a plan through all the information that we will have gotten and some interviews that we will make with music industry workers and that we will personally translate. Furthermore, after having analysed the different tools which are previously mentioned, in order to carry on with the internationalisation of the song, we will take into consideration the **Marketing Mix** (product, place, price and promotion). Consequently, we will define the product, the statistics of the last records to see how the market moved in the past year and the digital marketing strategy to make the promotion to Germany through an **Action Plan** so steps can be followed coherently. Finally, **Gantt** chart will be done to achieve the objectives by pursuing an ordered list of essentials steps.

1.4 Sources and literature review

The primary research resources of the project will focus on globalisation and the evolution of the internet, how globalisation has affected culture and society, how technology has digitalised the entertainment industry, the effects it had on the music industry, how the music sector works, and German statistics in the music industry.

Firstly, in order to know more about globalisation and how it has affected the area of international relations in the past decades, the book *World Politics: International Relations and Globalisation in the 21st century[4]* gives insight into how the traditional world has been challenged in the 21st century due to globalisation. In regards to getting a more profound knowledge on how technology has affected the culture and the music industry throughout the past decades and how people's behaviour has shifted, the book *The Globalisation of Music in History* by Richard Wetzel[5] will provide this information focusing on how everything now is digitalised and the facilities globalisation has provided to music consumers. Another reliable resource used in this project will be the Martin Stoke's paper named *Music and the Global Order[6]*, which gives an overview of how people interact between different countries and cultures and its effects on them. Also, this paper refers to how physical barriers have been

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[4] Haynes, J., Hough, P., Malik, S., & Pettiford, L. (2011). World Politics: International Relations and Globalisation in the 21st Century (1st ed.)

[5] Wetzel, Richard. The globalization of music in history. Vol. 2. Routledge, 2013.

[6] Stokes, Martin. "Music and the global order." *Annu. Rev. Anthropol.* 33 (2004): 47-72.

erased and how closer were are nowadays to other cultures. Another helpful tool that will be used for the development of this project is the volume *Resounding International Relations: On Music, Culture, and Politics*[7], which talks about music and provides an understanding of what position music has in the field of international relations. What is more, in order to learn about the agreements of the European Union regarding copyright, we will support the ideas through the documents provided by the European Commission, such as the *Berne Convention for the Protection of Literary and Artistic Works and the Modernisation* of the EU copyright rules - Shaping Europe's digital future.[8] Moreover, the books *All you need to know about music & The Internet Revolution* by Conrad Mewton and *How will the music industry weather the globalisation storm?* by Wilfred Dolfsma[9] perfectly combine the phenomenon of globalisation and the evolution of the internet and the consequences they had within the music industry[10]. Also, the books explain the behaviour societies have inherited due to having the facilities of enjoying a product at any time without having barriers. The music sector has had different changes in the past years, and that is what these books share as the industry had to do a tremendous shift towards the digitalised world.

In order to analyse the German music market, the paper *"Internet−induced changes in consumer music procurement behavior: a German perspective"[11]* gives insight into how music consumers have developed throughout the years, in Germany, due to the internet and the new technologies. This paper offers data to do the market research for the applied project. Furthermore, other German data will be found in websites such as *Statistica* and newspapers to obtain the necessary information to develop the project.

Other resources such as papers, news, essays and interviews will be used as part of the literature review. The bibliography used in this proposal will provide the theoretical knowledge needed to develop the internationalisation plan for the song.

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[7] Franklin, Marianne I., ed. Resounding International Relations: on music, culture, and politics. Springer, 2016

[8] Shaping Europe's digital future - European Commission. 2021. *The EU copyright legislation - Shaping Europe's digital future - European Commission*. [online] Available at: <https://ec.europa.eu/digital-single-market/en/eu-copyright-legislation>

[9] Dolfsma, Wilfred. "How will the music industry weather the globalization storm?." (2000).

[10] Mewton, Conrad. All you need to know about music & the internet revolution. SMT, 2010.

[11] Walsh, G., Mitchell, V., Frenzel, T. and Wiedmann, K. (2003), "Internet-induced changes in consumer music procurement behavior: a German perspective", *Marketing Intelligence & Planning*, Vol. 21 No. 5, pp. 305-317

2. THE PRODUCT

According to professor Giorgia Miotto, a song and an artist are considered to be a product because they are aimed to be marketed and sold. Therefore, throughout this paper, we will be referring to the song as a product. "Home" is the first single of the upcoming EP[12] which is planned to be out in the market later this year. The song is produced by the producers Gerard Pàmies and Àlex More of the studio Mocca Records[13] in Barcelona. The song is written and composed by Sira. "Home" is an indie-pop song with some funk inspiration. Its lyrics address nostalgia towards a past relationship and wanting to return to a safe space[14].

3. CONTEXTUALIZATION

According to Raka Shome a & Radha Hegde in their book on *Culture, communication, and the challenge of globalisation*, they define globalisation as a phenomenon which "produces a state of culture in transnational motion—flows of people, trade, communication, ideas, technologies, finance, social movements, cross border movements, and more"[15]. This phenomenon has embraced a significant number of changes throughout the past decades in different areas of international relations. For instance, transnational actors have emerged as a consequence of globalisation and how power in global governance is not only in states anymore but also in multinational corporations and other actors[16]. With globalisation, the main factors that have evolved in the last decades has been the internet and technology. In the past 25 years, the internet has shifted society and has brought more mediatisation and an increase in the use of information and communication technologies (which are now mainly digital)[17]. However, society not only consumes this tool for information purposes but also to

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[12] Extended Play

[13] Moccarecordsbcn.com. 2021. *Mocca Records – Estudio de grabación y producción audiovisual*. [online] Available at: <http://moccarecordsbcn.com>

[14] The song will not be attached in this paper due to privacy reasons.

[15] Shome, R., & Hegde, R. (2002). Culture, communication, and the challenge of globalization. Critical Studies in Media Communication, 19(2), 172–189.

[16] Haynes, J., Hough, P., Malik, S., & Pettiford, L. (2011). World Politics: International Relations and Globalisation in the 21st Century (1st ed.)

[17] Dolfsma, Wilfred. "How will the music industry weather the globalization storm?." (2000).

socialise and as a resource for entertainment goals[18]. Consequently, this has generated a popularisation of social media platforms because they create a high engagement between users and contents. Thus, we live in a world where we are constantly connected through a screen and communicate with anyone at any time without having physical barriers. Other services that the evolution of the internet and technology have provided to society are different sites with different aims to entertain its clients. Millions of websites and applications offer additional services, and products have been created for enjoyment purposes. Nowadays, we have movies, series, podcasts, music and other products only a click away from us. This has not always been the case, but as mentioned before, with globalisation and technology, everything is more accessible now, and it is closer to us, as users, no matter where we are.

In this paper, we will take a deeper look into how the music industry has changed due to these phenomenons. The music industry is one of the most influential sectors globally. Globalisation has obliged it to change its direction in the past years due to the consumer's behaviours and technology progress. The industry had to find ways to survive inside the global market, so digitalisation has been a crucial step for the entertainment market.[19] Many different actors have been affected because, even though the purpose of the industry remains, the functioning has wholly changed. We have analysed how the sector has changed through the look of different actors. However, as an applied project, we are going to take a deeper look at the position of emerging artists as we are going to set an example later in this paper. By analysing this actor, who wills to find their spot in the market, we have seen that they face many obstacles and innovative opportunities. According to Calvin K.M. Lam and Bernard C.Y. Tan, "The Internet is bringing new key players and business models into the music industry. Technological advancements and emergence of industry standards is accelerating such changes. Some key players in the music industry have readily embraced the Net, hoping to reap first-mover benefits. Others have been cautious about jumping on the Internet bandwagon."[20]

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[18] Schroeder, R. (2018). Social theory after the internet: media, technology and globalization (p. 210). UCL Press.

[19] Wetzel, Richard. The globalization of music in history. Vol. 2. Routledge, 2013.

[20] Lam, C. K. M., & Tan, B. C. Y. (2001). The Internet is changing the music industry. Communications of the ACM, 44(8), 62–68.

With all the online streaming platforms, it can seem that musicians may have more opportunities, but they also face substantial competence. Nevertheless, these streaming programs are helpful because one of their services is to give strength to fresh new artists who are starting their career.[21] "young, unknown artist are now putting their music out on the internet before they sign a record contract which prevent them from doing so"[22] Through these tools, they can be discovered and introduced into relevant playlists made by the platforms themselves. Another action they do to enter into the market is to be constant and present through social media, which has become a crucial tool for the entertainment industry. In addition, it is unthinkable not to use social media to promote products. The impact these tools have can be seen in numerous results because when promoting music, as it is a globalised instrument, the service can achieve international consumers, companies and markets. That is why new artists in this industry use social media and online streaming platforms to move and promote their products. One clear example is the facilities that social media and streaming platforms have to share music so more people can visualise what you are sharing. Consequently, this gives excellent potential to growth and expansion inside the market and worldwide.[23]

As with any other global market sector, the music industry counts with more powerful states than others. Some countries have invested more, providing them more benefits and a higher reputation inside the market. According to IFPI[24], in 2020, the five most powerful countries in the music market were France (ranking the fifth position). The fourth was Germany; the third was the United Kingdom, followed by Japan and the United States. There is not any official data for the current year yet. In this paper, we will concentrate on Germany,"Both CISAC[25] and IFPI rank Germany the 4th largest music market in the world. Music collections organisation GEMA reported recorded music revenues of €1.07 billion in 2019 (MusicAlly,

[21] Wikström, Patrik. "The Music Industry in an Age of Digital Distribution." In Ch@nge: 19 Key Essays on How the Internet Is Changing Our Lives. Madrid: BBVA, 2013

[22] Mewton, Conrad. All you need to know about music & the internet revolution. SMT, 2010.

[23] Murphy, S., 2018. *Art explained: How the internet changed the art world*. [online] CNN. Available at: <https://edition.cnn.com/style/article/how-the-internet-changed-art-steven-murphy/index.html>

[24] International Federation of the Phonographic Industry

[25] International Confederation of Societies of Authors and Composers

2020)"[26] Also, the country increased its presence and statistics in online stores and streams, with the number of subscriptions to digital platforms such as Spotify or iTunes being up to 11 million people[27]. Germany is a great potential market because it invests a lot in the music life where there is a lot of demand and consumption. The country also is very active on promoting festivals and live events throughout the year to encourage musicians to be active in the country.

3.1 PESTEL Analysis

PESTEL analysis is a tool utilised to analyse the key factors (Politics, Economics, Social, Technological, Legal, and Environmental) that affect organisational performance.[28] In this paper, we will use the PESTEL analysis in order to understand and analyse the key factors of the German music market and how digitalisation has affected its society.

TECHNOLOGICAL

The Internet is considered an "international media and marketing channel", and the latest history of the Internet has witnessed some innovative businesses, such as online marketing research, online auctions, public opinion platforms, etc.[29] New technologies have provided new opportunities, resources and tools, which have encouraged a more digital-oriented market. The phenomenon has created a lot of positive aspects as well as some negative ones. The role of traditional actors experienced a critical shift, whereas, on the other hand, digitalisation has made space for new companies and organisations to settle in the market. Its impact in the global arena has caused more traditional industries to innovate their strategies and actions in order to survive. The music industry is a clear example of how innovation can change the whole direction and use of a particular business and how new opportunities come as well as some challenges. Before the digital revolution in the industry, the music business

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[26] Matchingengine.com. 2020. *Global music markets focus – Germany*. [online] Available at: <https://www.matchingengine.com/news/global-music-markets-focus-germany/>.

[27] Ingham, T., 2020. *Did Germany just overtake the UK as the world's third biggest recorded music market? - Music Business Worldwide*. [online] Music Business Worldwide. Available at: <https://www.musicbusinessworldwide.com/did-germany-just-overtake-the-uk-as-the-worlds-third-biggest-recorded-music-market/>

[28] ivestopedia. 2021. *PEST Analysis*. [online] Available at: <https://www.investopedia.com/terms/p/pest-analysis.asp>

[29] Walsh, G., Mitchell, V., Frenzel, T. and Wiedmann, K. (2003), "Internet-induced changes in consumer music procurement behavior: a German perspective", *Marketing Intelligence & Planning*, Vol. 21 No. 5, pp. 305-317

was mainly focused on administering and controlling the distribution of physical records. In the beginning of the 2000s, it was a very dramatic situation because the sales for CDs and cassettes were falling drastically: Germany being one of the big powers in the industry; its sales fell by 20 percent (sales for single CDs) and worldwide around 10 percent.[30] Nowadays, the internet has generated a decrease in the relevance of physical music distribution as companies had to reinvent themselves because the needs of the consumers took a different direction. Users want to consume music at any time, without barriers. One of the positive aspects the Internet and Technology have provided through other companies is creating several platforms that offer what they expect[31]. Online streaming services such as Spotify and iTunes, for instance, have become a significant success in achieving the music industry's goals because it respects the work from the artist and by fulfilling what consumers desire.

LEGAL

One of the main issues and threats that actors have inside the music industry due to the internet's evolution is piracy and copyrights violations. Inside the internet, it exists several pages where users can illegally download music. Consequently, this significantly affects recording companies and artists because they do not get recognised for their work, and they lose royalties[32]. Before the digital era, it was not as frequent as now because music was only sold in a physical format. That is why copyrights are an essential instrument in order to protect and regulate these new challenges that the industry is facing. The music business has fought and continues to fight against these infringements, but it is too complicated to solve. Nonetheless, in order to regulate the illegal use of these products, several measures and agreements have been created to prevent these violations.

Firstly, with the signature of the *Berne Convention for the Protection of Literary and Artistic Works* in 1886, the European Union started to set up some rules and regulations to prevent copyright infractions. All of the members of the European Union are part of this agreement and all the states have the same tools for the protecting copyrights in computer programs.

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[30] Walsh, G., Mitchell, V., Frenzel, T. and Wiedmann, K. (2003), "Internet-induced changes in consumer music procurement behavior: a German perspective", *Marketing Intelligence & Planning*, Vol. 21 No. 5, pp. 305-317

[31] Mewton, Conrad. All you need to know about music & the internet revolution. SMT, 2010.

[32] Walsh, G., Mitchell, V., Frenzel, T. and Wiedmann, K. (2003), "Internet-induced changes in consumer music procurement behavior: a German perspective", *Marketing Intelligence & Planning*, Vol. 21 No. 5, pp. 305-317

"The EU copyright legislation is a set of eleven directives and two regulations, which harmonise essential rights of authors and of performers, producers and broadcasters."[33] With the settled guidelines, the European Union, ensures the protection of the products inside the music industry and the way they are distributed. In addition, these rules and regulations advocate the improvement of accessibility to digital content and cultural diversity for business and users in the territory.[34] However, one of the laws established in the European Union countries is that copyright protects your work until it marks 70 years of the publisher's death[35] Regarding Germany, "The Constitution of the Federal Republic of Germany does not contain specific provisions concerning the protection of intellectual property. It does, however, contain a general provision concerning the protection of property. The term "property" also covers intellectual property.[36]" Germany differentiates between two set of rights that are violated in the infraction of copyrights: the moral rights and the economic ones. Regarding the moral rights, the country states that the author has the right of publication and the recognition of authorship. On the other side, the economic rights have in mind that the author has the right to exploit his work and to communicate with the public.[37]

Moreover, one of the alternatives to prevent copyright nowadays has been the different digital platforms that distribute the products. They are one of the most liable methods to try to compete with online piracy. Platforms such as iTunes, YouTube, or Spotify have offered a transformation during the past decades. They have become online retailers that provide a vast amount of music catalogues from international music companies, and they are available worldwide. Consumers can buy and enjoy the products through the internet in a legal way, and the companies and the record labels achieve the profits and the benefits that it

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[33]   Shaping Europe's digital future - European Commission. 2021. *The EU copyright legislation - Shaping Europe's digital future - European Commission*. [online] Available at: <https://ec.europa.eu/digital-single-market/en/eu-copyright-legislation>

[34]   Shaping Europe's digital future - European Commission. 2021. *The EU copyright legislation - Shaping Europe's digital future - European Commission*. [online] Available at: <https://ec.europa.eu/digital-single-market/en/eu-copyright-legislation>

[35] our Europe. 2021. *Copyright in the EU: How to get copyright protection*. [online] Available at: <https://europa.eu/youreurope/business/running-business/intellectual-property/copyright/index_en.htm>.

[36] Europarl.europa.eu. n.d. [online] Available at: <https://www.europarl.europa.eu/RegData/etudes/STUD/2018/625126/EPRS_STU(2018)625126_EN.pdf>

[37] Europarl.europa.eu. n.d. [online] Available at: <https://www.europarl.europa.eu/RegData/etudes/STUD/2018/625126/EPRS_STU(2018)625126_EN.pdf>

corresponds to them. The main purpose of the European Union regulations of copyright is to protect the goods and products inside the market without generating any infringement. [38]

In 2019, the EU revised the copyright standards in the digital market and in the media programmes to implement three main purposes: to increase access to the online content worldwide, to boost a better regulation of copyright infractions and a safer market-space and to spread secured-copyrighted materials for educational purposes. The directives who are in charge of the copyright legal framework, are providing better resources for European creators to achieve new crowds not only in Europe but also in an international scheme. The most important aspect of these improvements is to make sure that there is a proper balance between the copyright and the public use of the products in such as in innovation, education, research and entertainment for instance. [39]

SOCIAL

When talking about how users consume music, it has also changed in the past decades. As mentioned before, in the pre-internet era, music was sold physically. Nowadays, the sale of physical CDs[40] has plummeted because it is easier to enjoy music in the digital way. The positive aspects of being able to experience streaming-platforms have been one of the main reasons why the industry has survived. As we previously explained, consumers nowadays are used to paying (if the product is not free) subscriptions to online platforms, which allow them to enjoy numerous worldwide records in a more comfortable way without barriers. [41]

The industry had to adapt to the behaviour of consumers. In today's world, taking the internet as a helpful and essential tool in our day-to-day life, the music industry had to create these platforms to adapt to the present. Spotify, Apple Music or YouTube have demonstrated that people will use these services anytime and anywhere, which is why they have succeeded because they provide exactly what the users expect and want to have. Also, these programs

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[38] Europarl.europa.eu. 2021. [online] Available at: <https://www.europarl.europa.eu/RegData/etudes/STUD/2018/625126/EPRS_STU(2018)625126_EN.pdf>

[39] Shaping Europe's digital future - European Commission. 2021. *Modernisation of the EU copyright rules - Shaping Europe's digital future - European Commission.* [online] Available at: <https://ec.europa.eu/digital-single-market/en/modernisation-eu-copyright-rules>

[40] Compact Disc

[41] *Econsultancy*. [online] Econsultancy. Available at: <https://econsultancy.com/the-impact-of-technology-and-social-media-on-the-music-industry/>

offer numerous catalogues where you can find the music you want to listen to and other resources such as new artist discoveries, the utility of creating personalised playlists, improved quality of audio, and some even make a customised playlist based on your likes. The algorithm works based on your preferences, the style, artists, and type of playlists you listen to the most, and therefore, they can make you engage more with these types of programs.

As seen in the before, having Germany in mind , the state counts with around 11 million people who enjoy these types of platforms in order to enjoy music. One social factor that helped to increase the streamings this past year was the Covid lockdown. Due to this factor, Germany's music industry increased 9% its power in the past year. Thanks to the pandemic and according to "BVMI[42], the country's revenues from physical music sales and and streaming grew 9% year-on-year to €1.7 billion (approximately $2.02bn) in 2020 on a retail basis"[43]. As people where in confinement, these types of platforms increased their presence in the market because society was spending more time on its computers. In 2020, only a 28.5% of the sales were physical and the 71.5% left were form the digital shares[44]. Therefore, Germany has become stronger in the digital sphere by increasing its revenues, specially since last year.

After performing the PESTLE analysis, we can conclude that technological, social and legal factors are the most positive ones for the product's internationalisation plan in Germany. International institutions and States have had to catch up to combat online piracy and regulate the use of copyright to promote a fair market; agreements like the *Berne Convention for the Protection of Literary and Artistic Works* and the *Rome Convention for the Protection of Performers, Producers of Phonograms and Broadcasting* makes it is easier to promote music in digital platforms because as once your work is registered, the author has the rights and the product is protected. As Germany is part of the European Union, it is easy to promote there due to the agreements mentioned before. Furthermore, considering the technological aspects, it is clear that nowadays, music consumption would not be as easy as it is now without the

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[42] Bundesverband Musikindustrie

[43] Stassen, M., 2021. *Germany's record industry grew 9% in 2020, thanks to streaming's Covid lockdown boom.* [online] Music Business Worldwide. Available at: <https://www.musicbusinessworldwide.com/germanys-recorded-music-revenues-grew-9-to-2bn-last-year-thanks-to-streamings-lockdown-boom/>

[44] See Annex

Internet and digital streaming platforms. As mentioned before, this development generated changes in the music industry regarding the relationships between different markets, actors, and how customers behave.

What is more, regarding the social aspect of the analysis, it is believed that society consumes music through digital platforms, especially the younger ones, and digitalisation is making people enjoy products whenever and wherever. Also, these positive aspects have provided new opportunities for artists to be discovered internationally because of the algorithms, the facility to share the product, and social media use. Also, in the last year, the digital market increased due to the pandemic. Germany benefited from this phenomenon as its numbers increased tremendously, and it is the fourth power inside the global music industry[45]. Therefore, we think that this state is a great option to take into action the internationalisation strategy.

4. DEVELOPMENT

In this part of the project, we will start developing the internationalisation plan by using several marketing tools to help achieve the set objectives. After analysing how globalisation and the evolution of technology have affected the digital music industry, we will focus on studying how the artist can make an internationalisation strategy for the song in the German market. Firstly, the SWOT and the TOWS will provide insight into overcoming the weaknesses and threats by using different strategies that will strengthen the project's opportunities. Afterwards, we will develop the Marketing Mix, the Action Plan and the Gantt chart. These resources are a consequence, and they are linked with the previous marketing tools that will help improve and empower the internationalisation strategy.

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[45] Stassen, M., 2021. *Germany's record industry grew 9% in 2020, thanks to streaming's Covid lockdown boom*. [online] Music Business Worldwide. Available at: <https://www.musicbusinessworldwide.com/germanys-recorded-music-revenues-grew-9-to-2bn-last-year-thanks-to-streamings-lockdown-boom/>

4.1. Business Model Canvas

The business model canvas was created by Alexander Osterwalder and its purpose was to build a helpful resource for the implementation or understanding of a business. "The business model canvas is a great tool to help you understand a business model in a straightforward, structured way. Using this canvas will lead to insights about the customers you serve, what value propositions are offered through what channels, and how your company makes money. The business model canvas will help to understand your own business model or of a competitor"[46]

KEY PARTNERS	KEY ACTIVITIES	VAULUE PROPOSITIONS	CUSTOMER RELATIONSHIPS	CUSTOMER SEGMENTS
Record Labels: BCA MUSIC, Mocca Records	Design and create a good strategy to reach out more audience and create more engagement.	Joyful and entertainment melodies/ Relatable meanings	Online systems/ webstores/mailing/ social media	Age: 18-22: 28% 27-27: 19% 28-34: 11% 35-44: 19% 45-59: 18% +60: 5%
Music channels, Radios, Social media networks, brands	Create an action plan with a useful promotion to generate expectation and interest	Write, record, music, remixes, collaborations	Word of mouth	Gender: Female: 57% Male: 38% Non-binary: 3% Not specified: 2%
DIGITAL MUSIC PLATFORMS (SPOTIFY)	Do publicity in social platforms to reach international audience	Music videos	Interaction via social media	Countries: - Spain - Germany - Switzerland - Norway - United Kingdom - Peru - Israel
Bona Tarda Publishing (Editorial)	Creative aspect	Collaborations with brands, interviews	Concerts and Events	Source: Spotify Statistics
COST STRUCTURE	**KEY RESOURCES**		**REVENUE STREAMS**	**CHANNELS**

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46 Business Models Inc. 2021. *Business model canvas - Business design tool - Business Models Inc.*. [online] Available at: <https://www.businessmodelsinc.com/about-bmi/tools/business-model-canvas/>

Costs of production/ distribution	Financial Budget	Online Streamings	Social Networks: Instagram, Twitter, Facebook, Youtube
Cost of promotion	Online Network	Upcoming performances	Digital Platforms: Spotify, Itunes, Apple Music, Youtube
	Internet Channels	Single sells	Concerts/live events

According to Mike Ebinum, "The Business Model Canvas (BMC) is a strategic management tool to quickly and easily define and communicate a business idea or concept."[47] It provides an overall view of what the product is about and entails, it allows to understand the process of internationalisation and the connection between the business and the ideas, it takes into account the customer's preferences and it provides everyone to have a clear idea of what the product/business is going to be like.

"Home", as the next single of the emerging artist Sira, has a lot of competitors due to the amount of offers that the music market counts with. Nonetheless, through its value proposition it can achieve a spot in the German market. Regarding the customer's relationships, interaction via social media will be essential as the song will be launched through social platforms, and the role of social networks provides more visibility through the shares. According to *Spotify Statistics*, Sira as an artist, has the majority of listeners in the range of 18 to 35 years old. Also, more women listen to her music, and the central countries where her music is heard are Spain, Germany, Switzerland and Norway.[48] . In addition, the key partners are significant actors as they are in charge of the promotion and the distribution of the song. The record label Mocca Records has the rights to the music "Home" together

[47] Ebinum, M., 2017. *How To: Business Model Canvas Explained*. [online] Medium. Available at: <https://medium.com/seed-digital/how-to-business-model-canvas-explained-ad3676b6fe4a>

[48] Artists.spotify.com. 2021. *Spotify for Artists*. [online] Available at: <https://artists.spotify.com/c/artist/1KyL8G9dIIBfaL5Pol3AMv/profile/overview>

with the artist. Through the promotion campaign, the company is also the distributor, the publisher and the booking agency. It is important to mention the editorial (Bona Tarda Publishing) who will be in charge of internationalising the song through online streaming playlists and advertisements for instance. These status are in charge of giving more visibility to the single and expanding its reach to new audiences. Also, it is essential to mention that concerts are planned to present the EP, but everything is on hold due to Covid-19 restrictions. The artist and the label will work together to design and create an excellent strategy to reach out to more audiences, generate more engagement, and make the action plan. Last but not least, regarding the costs of the promotion, it will take into account the publicity that will be done to social media and digital platforms such as Youtube.

4.2. SWOT & TOWS ANALYSIS

4.2.1 SWOT

The " SWOT (strengths, weaknesses, opportunities, and threats) analysis is a framework used to evaluate a company's competitive position and to develop strategic planning. SWOT analysis assesses internal and external factors, as well as current and future potential."[49] According to Mitchell Grant, the SWOT analysis advocates a realistic, data-based view of strengths and weaknesses of an organisation inside its field. It works as a guide to overcome the threats and strengthen its opportunities. [50]

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[49] Grant, M., 2021. *How SWOT (Strength, Weakness, Opportunity, and Threat) Analysis Works*. [online] Investopedia. Available at: <https://www.investopedia.com/terms/s/swot.asp>

[50] Grant, M., 2021. *How SWOT (Strength, Weakness, Opportunity, and Threat) Analysis Works*. [online] Investopedia. Available at: <https://www.investopedia.com/terms/s/swot.asp>

STRENGHTS	WEAKNESSES
- Professional musical production in Mocca Record's Studio - Digital Distribution agreement with Mocca Records who will establish contact with different editorials - Editorial contract that promotes the product to Germany (Bona Tarda Publishing and Freibank Music Publishing) - Management and booking agency to establish live events - Network of people inside the industry can help to promote the song and give advices to do a good internationalisation	- Lack of high experience inside the music industry - Budget limitations for doing a huge promotion - Not a strong presence inside the market - Need of more tools to develop a big promotion during months - Low visibility on social networks - Benefits come in the long term with constant work and presence within months
OPPORTUNITIES	**THREATS**
- Professional development within the music business - Resources such as: social media tools, internet and streaming platforms - Easy to consume and share the product through social media, online streaming platforms… - Many potential consumers because it is a high-demanded market - Germany is a great potential market to promote music - Music is highly consumed in Germany through digital platforms (4th power in the global music market) - The German music market has a lot of demand - Covid-19: there has been an increase of music consumption	- Competitors: for this type of music there is a lot of offer in the market and the target is very wide - Obstacles in the circumstances (Covid-19) - Technology changes (algorithms, use of social media, digital platforms) - Not a define audience and community - Language barrier, German, could cause issues when dealing with different actors to carry on the promotion

The product studied in this SWOT analysis proves that launching a promotion campaign in the German music market has several strengths. First, the product counts with a good and professional musical production made in a studio of Barcelona. Therefore, it is a high-quality product that can be distributed successfully. The song is part of an editorial called Bona Tarda Publishing, the actor in charge of promoting the development and getting the music in streaming playlists and other services such as television, movies, advertisements, and of administrating the royalties contracts of the artist. The editorial has years of experience, which helps know which tools are needed to have the best position and benefits. [51] The editorial Bona Tarda Publishing is a national company that works outside the territory as well. It has a lot of agreements and partnerships with other editorials such as the Freibank Music Publishing, in Germany. It is a music publisher that is committed to delivering an excellent product to its clients. This actor will be essential to add the song to German Playlists or other services in the territory. Through one of the principal vital partners, the producer, there is a digital distribution and a management and booking agency that will be in charge of putting the product on the online streaming platforms. Also, they are trying to achieve some live events to promote the song, in this case in Germany. Regarding the weaknesses the project has, the primary consideration is the editorial, producer, and artist's budget limitations. A good promotion can be done, but it cannot be as big as some other artist who is part of a large entity such as SONY. Also, there is still no significant presence of the artist in the market, which is an issue because the promotion will have to be more substantial and constant. When considering the song's internationalisation, externally, there are many positive opportunities, such as professional development inside this sector. Also, the product can be easily shared and consumed due to the facilities that social media and streaming platforms provide, and it has an excellent quality-price relation. Resources such as social media tools, the internet, and streaming platforms are essential instruments that will benefit the project. Also, after having analysed the market, it can be considered that Germany is a great potential market to do the internationalisation as it is one of the tops countries where the

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[51] Bonatarda.com. 2021. *Bonatarda Publishing | Bonatarda is a sunny Music Publishing Company.* [online] Available at: <https://bonatarda.com>

music life is crucial. According to the IFPI[52] , Germany is the fourth country where music is most consumed. There is a lot of demand and one of the largest music markets. Also, it is the largest European music market. [53] According to the statistics presented on *Statista[54]* in 2020, the country generated around 1.7 billion euros only with the music market[55] On the other hand, the main threat that the project faces is that there are many competitors in this business, and it is difficult to differentiate between different parties. Also, even though the internet and social media are positive tools, they can affect how music is discovered through streaming platforms if the algorithm behaviour changes.

4.2.2 TOWS

The " TOWS analysis will look to match internal factors to external factors to help identify relevant strategic options that an organisation could pursue. According to Heinz Weihrich TOWS is a commonly used strategic planning tool and can add real value to an organisation, helping to take strategic planning one step further."[56] It also provides tools to exploit strengths and opportunities and also to overcome the difficulties to gain as many benefits as possible. [57]

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[52] Federation of the Phonographic Industry

[53] Celebrityaccess.com. 2021. [online] Available at: <https://celebrityaccess.com/caarchive/germany-largest-european-music-market-according-to-ifpi/>

[54] See Annex

[55] Statista. 2021. *Music market: revenue Germany 2024 | Statista*. [online] Available at: <https://www.statista.com/statistics/386522/music-market-revenue-germany/>

[56] Weihrich, H. (1982). The TOWS matrix – A tool for situational analysis. Long range planning, 15(2), 54-66.

[57] Oxford College of Marketing Blog. 2021. *TOWS Analysis: A Step by Step Guide - Oxford College of Marketing Blog*. [online] Available at: <https://blog.oxfordcollegeofmarketing.com/2016/06/07/tows-analysis-guide/>

	STRENGHTS (S)	WEAKNESSES (W)
OPPORTUNITIES (O)	S-O Strategies (Offensive) - Being in a team with networking and with experience - Partnering with a German Editorial	W-O (Defensive) - Hiring a market agency - Study the market and the way costumer behave constantly to orientate the promotion - Introduce the song to as many distributors and labels as possible in Germany
THREATS	S-T Strategies (Reorientation) - Differentiate from the competition - Create a small community through social media	W-T (Survival) - Have an action plan to promote the song, with deadlines, publicity, and social media posts to create engagement.

After analysing the TOWS, some strategies have been considered to overcome the weaknesses and threats that the project faces:

1. Considering the strengths and the opportunities, the internationalisation of the song should consider introducing the product to as many playlists as possible in Germany. The project counts with successful editorial (Bona tarda Publishing) that has the tools and resources to implement the song to german Spotify playlists where the music of emerging artists can be found. By including the song in these playlists, there is an expansion of the audience, and the impact grows as well due to the number of people these playlists reach. Also, it would be interesting to achieve that the product could be introduced in German radio stations.

2. Considering the weaknesses and the opportunities that this project brings, we can assume that it will upgrade the knowledge in terms of promotion. It is also necessary to keep in mind the way customers and possible clients behave inside the market in order to do a good strategy. As the results will be shown in a mid-term time, this promotion will be an investment in the possible benefits that the internationalisation project will have and the upcoming opportunities that could appear.

3. To overcome the threats, it will be essential to differentiate from the competitors by having a solid essence and being sure about the message that wants to be sent to the audience to create engagement for future opportunities in the music industry. Consequently, by having the core of the project precise, social media engagement and a good internationalised promotion, it will be clearer to create a small community of public that will follow possible future events and share the product.

4. To overcome the threats and the weaknesses, it is indispensable to have an action plan to promote the song with deadlines that state when actions need to be taken (Posts in social networks and the publicity on different platforms such as in Youtube and Instagram) to reach more audience and create engagement to achieve the objectives.

After having concluded the strategies through the TOWS, we need to mention that they have to be classified in the short, medium and long term. Firstly regarding the short time, the project has to deeply study the German music market and its client's preferences in order to position its product. In the medium term, there will be a thoughtful strategy through direct publicity in social media and platforms to reach an audience in Germany. Also, with the editorial's resources, the song will be added to Spotify playlists of the country. In the long term, if the music achieves and generates benefits, a small community can be created. It would have a more significant impact in the country by introducing the artist on local radios, live events and promoting more projects in the future.

4.3 MARKETING MIX

According to Will Kenton, the marketing mix "includes multiple areas of focus as part of a comprehensive marketing plan. The term often refers to a common classification that began as the four Ps: product, price, placement, and promotion"[58] Through the four Ps, the marketing mix becomes a crucial tool in order to reach a bigger audience, make determinant actions and focus on the important aspects of the product that is going to be launched or renewed. [59] It is important to mention that this project is not part of a business plan as such but has some potential. Some costs will be considered to have an initial hypothesis but it cannot be referred to as a business plan.

PRODUCT

As mentioned above, the particular product analysed in this paper is a song. "Home" is the first single of the upcoming EP, planned to be out in the market in July. The song is professionally produced by the producers Gerard Pàmies and Àlex More of the studio Mocca Records in Barcelona. The song is written and composed by Sira. "Home" is an indie-pop song with some funk inspiration. The instruments used in this project have been: several guitars, a bass, piano and some synthesisers. Its lyrics address nostalgia towards a past relationship and wanting to return to a safe place. The single also describes the sensation when something makes you feel supported, loved and valued and that somehow, it feels like the right place where you would always come back. "Home" is a song in which people can feel identified because its meaning is relatable. The rhythm complementing the lyrics is cheerful and hopeful.

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[58] KENTON, W., 2021. *Marketing Mix*. [online] Investopedia. Available at: <https://www.investopedia.com/terms/m/marketing-mix.asp>

[59] KENTON, W., 2021. *Marketing Mix*. [online] Investopedia. Available at: <https://www.investopedia.com/terms/m/marketing-mix.asp>

PRICE

Mocca Records will be in charge of the distribution of the product due to a digital distribution agreement established with the artist. This means that the producer will act as an intermediary between Sira and the streaming platforms where the product is going to be shared and uploaded.

The song will be available in all international digital platforms since the day of the realise as well as in social media channels like Youtube. The way this canals work distinct between one and other a little bit but the methodology is more likely to be similar. Some channels allow the owner of the song to decide the price of their product. It is important to have some concepts in mind regarding the price. To start with, the MID[60] is a " general market value for an asset which is calculated by taking the average of the current bid and ask prices being quoted." [61] For instance, the MID price in iTunes is 0.99€ per track and it is the most used category internationally[62] The BUDGET , which is lower than expected price, is around 0.65€ per track, the FULL price is what is considered to be a normal price and it is found about 1.29€ per track and finally, the PREMIUM is a higher than standard price and it is around 1.69€ approximately. However, there are other channels that they only use one type of prices. Streaming platforms pay in function of they promotions and the premium accounts. From these incomes they share a percentage between all the songs that have been reproduced in a determinant time having into account the number of times these songs have been listened.

In this case, for the song "Home" the established price is going to be a MID cost in the in iTunes. The final price is going to be 0.99€ . The song will also be uploaded to other services that as mentioned before, they pay though the number of listeners and streams.

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[60] Average Price

[61] Capital.com. 2021. [online] Available at: <https://capital.com/mid-price-definition>

[62] Savvides, L., 2021. *Spotify vs. Apple Music: The best music streaming service is....* [online] CNET. Available at: <https://www.cnet.com/news/apple-music-versus-spotify-best-music-podcasts-streaming-service-price-catalog-features-plans-compared/>

PLACE

As we have previously seen through the study of the changes the music industry has experience due to globalisation and the relevant role of the internet nowadays, digital distribution has become the key for musical promotion. In 2016, the digital sells increased a 17.7% and that became an uprise of the 50% of the income in the music industry. This phenomenon was also thanks to the subscriptions to streaming platforms. [63] That is why it is indispensable for a record label or for an independent artist to upload and sell their work in streaming programs such as Youtube, Spotify and iTunes for instance. In this project, the distributor that will be in charge of uploading the single in the different platforms will be Ditto Music[64] that will work through an agreement that has with the producer Mocca Records. The artist has worked previously with this actor in previous works and they are considered one of the largest distributors agencies in the international arena.

Taking this into consideration is important to state that the song will be found in the main streaming platforms which are:

- iTunes (by paying 0.99€ for the product)

- Spotify

- Youtube

- Amazon Music

Having the song on these platforms will be easier to do the internationalisation to Germany as these programs are used internationally. Users can find music from all over the world. Through the promotion (and publicity), the song will be shown as advertisements specifically throughout the country within two weeks. That will reach the German audience, and the statistics will change their direction due to an increase of audience from Germany. The song will also be added to Spotify playlists from the country, which will consequently provide more reach and popularity in the country. The product will be added in this German company due to the networking of the editorial.

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[63] LANDR Blog. 2021. *Todo lo que necesitas saber sobre la distribución digital de música | LANDR Blog*. [online] Available at: <https://blog.landr.com/es/distribucion-digital-de-musica/>

[64] Dittomusic.com. 2021. [online] Available at: <https://dittomusic.com/en/> [Accessed 17 April 2021].

Also, future contracts and opportunities for the use of the product can be made through the editorial as well. This means that the editorial will send the project to companies that are in charge of choosing music for upcoming films, television programs and culture organisations where music is needed for advertisements, events and other purposes.

PROMOTION

The promotion is one of the pillars of this project as it will be the most direct and close touch of the internationalisation process. There are many ways to do a promotion campaign inside the music industry; mainly, it depends a lot on the budget you (as an independent artist) or the record label you are in has and wills to expend. However, after having had several interviews with Silvia Alvarez (Assistant of BCA Music)[65] and the producers of Mocca Records, where they have explained how a well structured campaign is done and what different outcomes can happen depending on how you focus the promotion, we have decided how the campaign is going to be. To begin with, the promotion campaign will consist of three central pillars, which are: doing a Google Ads campaign on YouTube, through social media posts and also, as mentioned before, having the support of the editorial to include the product in Spotify playlists, in this case in Germany. The most relevant thing is to have more and more visibility in order to create more engagement and reach more people through the campaign.

Firstly, we will focus on the promotion on Youtube through Google Ads. There are two types of ways to do advertisements. On the one hand, the discovery. In this one, you make more engagement and audience retention. The campaign is displayed as advertising in the top right corner of the page when listening to similar artists. The video remains to play until you click on it to watch the video. It comes out as a video recommended by YouTube, and it does not seem at all advertised abut rather something that YouTube proposes to you. On the other hand, the in-stream. This one is an advertisement that goes inside another video and lasts some seconds. The audience can choose to see it fully or not. In this case, you increase more views in proportion to the previous one, but you create a less solid audience. Google Ads lets you target and choose where you want to place geographically your advertisement; it can be divided to countries, areas within a country, or a radius. They can also be places of interest,

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[65] BCA Music. 2021. Productora musical y estudio de grabación. [online] Available at: <https://www.bca-music.com>

in physical stores, or different demographic categories.[66] With geographic targeting, the promotion of "Home" becomes an actual fact where the approach to the German audience will be more accessible than ever. The cost of audience in Germany is similar to the Spanish one but a bit higher (It goes around 0.04€ [67] per view, though it may vary due to other circumstances)[68] In order to do the promotion it is essential to have a minimum budget to carry on a successful campaign. Regarding the Discovery Campaign (with the strongest audience) for 1,250€ we would have an average of 31,250 visits in Spanish audience in-stream campaign (more views but less engagement) for 1250 € around the double of the discovery which would be 62,250€. In total it would be around 93,750 views with an investment of 2,500€. [69] The estimated duration of the campaign that we will do for this project will be during two weeks because YouTube's algorithm is constantly changing. YouTube sees growth organic in the initial launch phase and can generate recommendations to post organically and reach more people. Depending on the results after the campaign, we can expand it or see how it grows without more investment.

Moreover, it is essential to promote the songs through the artist's social media accounts. The main ones are Instagram, Twitter and Facebook. The most used by people in 2020 is Facebook. However, the youth have more presence in Instagram.[70] It would be helpful to do national publicity through Instagram. Still, it does not have the same efficiency on an international level because you have to change the location of your account directly. What is interesting is the role that Tik Tok has taken over the internet. This platform has been used by a lot of emerging artists who were given a voice through this social media; it counts with an extreme power of influence and feeds for potential artists "TikTok has only been part of our

[66] Support.google.com. 2021. *Target ads to geographic locations - Google Ads Help*. [online] Available at: <https://support.google.com/google-ads/answer/1722043?hl=en> [Accessed 18 April 2021].

[67] Statista. 2021. *Video Advertising - Germany | Statista Market Forecast*. [online] Available at: <https://www.statista.com/outlook/dmo/digital-advertising/video-advertising/germany#analyst-opinion>

[68] The Video Advertising. 2021. *Youtube and Video CPM Rates in Germany 2021 - The Video Advertising*. [online] Available at: <https://the-video-ads.com/2019/04/10/youtube-and-video-cpm-rates-in-germany-2019/>

[69] Support.google.com. 2021. *Google Ads: definición - Ayuda de Google Ads*. [online] Available at: <https://support.google.com/google-ads/answer/6319?hl=es>

[70] Oberlo.com. 2021. *Most Popular Social Media Platforms [Updated March 2021]*. [online] Available at: <https://www.oberlo.com/statistics/most-popular-social-media-platforms>

lives for two years, but it's already had a massive impact on the music business."[71]. Social media has given a chance to new artists to promote their music through this platform without paying for an advertisement. The reach and engagement that it creates have positive and exciting outcomes. Consequently, it is very relevant to promote the release of "Home" by using Tik Tok. The method that we will use to promote the product in this app will be, as recommended by BCA Music, upload videos between 9 and 15 seconds singing acapella pieces of the song to create hype and engagement. Quoted from the interview we had with Silvia Alvarez, "Many accounts have gone from zero to millions of followers with this technique alone when it comes to a good voice. There are exciting accounts to get your music to them because if they like it, they share it altruistically. Sharing you in their profiles makes your account increase." When the song is out, instead of sharing videos singing, we will share teasers of the song (2-3 per week during the two week's promotion) with pieces of the music video and lip-syncing in relatable places such as in a car. Also, we will use hashtags they the main page of Tik Tok recommends to reach more audience. By gaining more followers in this app, directly impacts the growth of the Instagram account, which will be beneficial as there will not be publicity.

Finally, as mentioned before, through the partnership with the editorial Bona Tarda Publishing, it will be easier to introduce the song in the German market with its agreements and partnerships with other editorials like The Freibank Music Publishing in Germany.

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[71] BBC News. 2020. *TikTok 'has given new artists a chance'*. [online] Available at: <https://www.bbc.com/news/newsbeat-54059334>
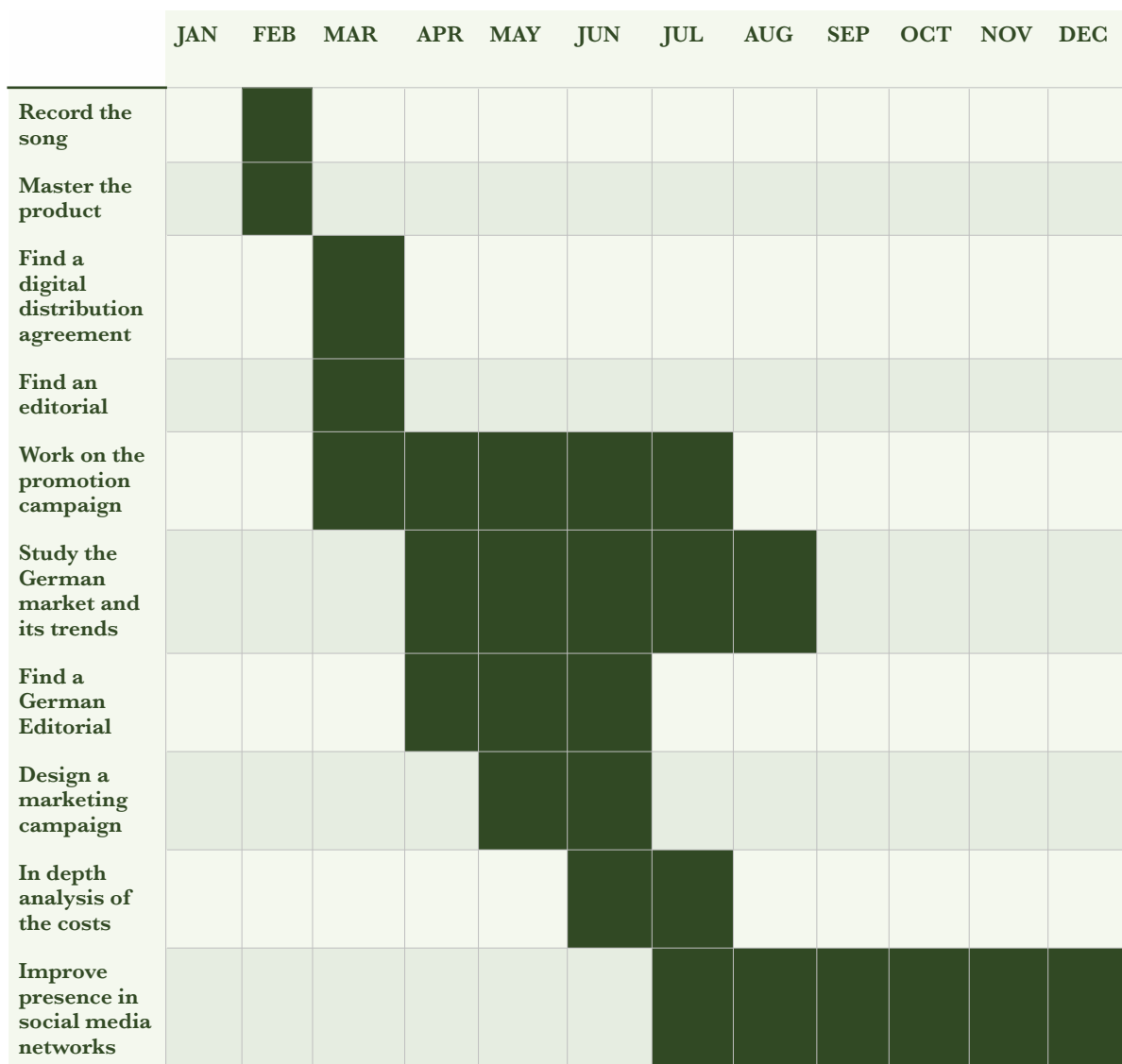
4.4 ACTION PLAN

In order to complete the goals of the internationalisation of the song, the action plan considers a list of the principal actions in order to start the internationalisation of the song. To fulfil the project it is essential to follow the action plan in order achieve some positive goals.

1	Complete the analysis of the German music market and study the way it evolves and moves to see if the trends change before the promotion. Research its dynamics, the main characteristics, consumer's behaviours and other indicators.
2	Study the competition and define why other artists are succeeding. Also, analyse how the promotion of the product can differentiate from other competitors and be unique.
3	Carry out the final cost of the promotion
4	Contact with the German editorials for possible agreements to add the songs in different platforms
5	Define the release day of the song with the distributor
6	Design the marketing plan in Germany with a high visibility on social networks and internet platforms.
7	Prepare the Google Advertisements of Youtube targeting the German Audience and the videos and posts for the social media
9	Improve the presence in social networks: define a calendar for the upcoming posts (2-3 per week —> 2 weeks before the release and 2 weeks post- release)
10	Release of the song
11	Kick off of the promotion plan: the Google Advertisements of Youtube, publicity of the project and constant activity in social platforms to create engagement with the audience.
12	Inclusion of the song in German Spotify Playlists
13	Performance of live events and collaborations with enterprises such as magazines, radios and press.

4.5 GANTT

"A Gantt chart is a useful graphical tool which shows activities or tasks performed against time. It is also known as visual presentation of a project where the activities are broken down and displayed on a chart which makes it is easy to understand and interpret. " [72] In this project is very important to perform a Gantt chart in order to visualise when the tasks are going to be implemented and how are they going to be complementing each other for the internationalisation of the song.

	JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG	SEP	OCT	NOV	DEC
Record the song		■										
Master the product		■										
Find a digital distribution agreement			■									
Find an editorial			■									
Work on the promotion campaign			■	■	■	■	■					
Study the German market and its trends				■	■	■	■	■				
Find a German Editorial				■	■	■						
Design a marketing campaign					■	■						
In depth analysis of the costs						■	■					
Improve presence in social media networks							■	■	■	■	■	■

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[72] The Economic Times. 2021. *What is Gantt Chart? Definition of Gantt Chart, Gantt Chart Meaning - The Economic Times*. [online] Available at: <https://economictimes.indiatimes.com/definition/gantt-chart>

	JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG	SEP	OCT	NOV	DEC
Define a calendar for social media posts						██	██					
Release of the song								██				
Constant activity in social media								██	██			
Start of the promotion campaign in Germany								██	██			
Addition of the song to German Spotify Playlists									██	██		
Live events and collaborations										██	██	

5. CONCLUSIONS

It is widely believed that we live in a globalised world that is constantly changing. The phenomenon of globalisation has provided an opportunity for international relations to develop and has facilitated their connections. Also, most of the barriers have disappeared, generating more access to information, communication and links, among other factors. Nowadays, interdependence between states is essential due to the commodities it has brought as a globalised society. According to Raka Shome a & Radha Hegde in their book on *Culture, communication, and the challenge of globalisation*, they define globalisation as a phenomenon which "produces a state of culture in transnational motion—flows of people, trade, communication, ideas, technologies, finance, social movements, cross border movements, and more"[73]. Consequently, one of the areas that have been most affected by this phenomenon is the entertainment industry, which resulted from the development of the internet and globalisation, has had to change and develop its direction, becoming one of the most consumed sectors in the whole world.

Throughout this project, we have analysed more in depth the music industry; and according to Andreas Gebesmair, the music industry "is the main force in global music distribution, deploying mass communication technologies, especially sound carriers, satellite broadcasting and the Internet, to reach markets over the world."[74] As mentioned in this paper, we could conclude that this factor has provided numerous of changes in the past decades, but not only in a negative aspects. New opportunities have emerged for several actors. One of them are emerging artists who want to release their work and will to reach some objectives inside this market even though they face intense competition. Therefore, developing an internationalisation plan for the single "Home" of the artist Sira to the German market responds to this globalised market, becoming a potential successful plan in this modern era. Having this information in mind, this internationalisation strategy was carried out to see if the promotion of a new song in the German market could benefit. What is more, after proceeding to do a primary research on the market and analyse the project with different marketing tools,

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[73] Shome, R., & Hegde, R. (2002). Culture, communication, and the challenge of globalization. Critical Studies in Media Communication, 19(2), 172–189.

[74] Gebesmair, Andreas. Global repertoires: Popular music within and beyond the transnational music industry. Routledge, 2017

it can be stated that the song's internationalisation process has a strong capability to make itself a spot in the German music market. It can also be confirmed that the music business in Germany provides several advantages and opportunities to artists. The country has become one of the most relevant states in the international music industry[75] Germany has also increased its presence in statistics, in online streams and digital products[76] Thus, the country has been established to be a solid market space for promoting the product. The artist will also benefit from previous statistics where it is shown that Germany is the second most listened country from her[77]. Nonetheless, the project has to research the market and the customer's behaviour to see if the sector changes its direction and sincerely bear the costs. Furthermore, as the internationalisation plan will be done to a European country that is part of the EU, it counts with a copyright agreement (*Berne Convention for the Protection of Literary and Artistic Works)* that will be beneficial for the project in order to protect the artist's work and combat piracy which is one of the main issues that the market has nowadays.

In this project, several marketing tools have been used to analyse the market and design the internationalisation plan, including: the Business Model Canvas, the SWOT and TOWS analysis, the Marketing Mix, an Action Plan, and the Gantt chart. Hence, the internationalisation plan can be stated that it has been favourably accomplished. However, as mentioned throughout the paper, this project is not a business plan study. A further and deeper analysis of the costs and of the market will be required to take it into action in the near future, as well as acquiring the necessary financial budget to carry on the project. Also, the project needs to be in constant touch and contact with negotiations, collaborations and agreements with different actors in case there is an unexpected direction with the existing network.

The internationalisation plan offered in this paper can be used in the future to expand the artist in the German territory and be proposed for further promotions campaigns as well as to be used an example for similar internationalisation's projects. Throughout this paper there has been a development of the knowledge on the music industry, on how globalisation and the internet has impacted the sector in the last decades, as well as to create a successful

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75 Matchingengine.com. 2020. *Global music markets focus – Germany*. [online] Available at: <https://www.matchingengine.com/news/global-music-markets-focus-germany/>.

76 Matchingengine.com. 2020. *Global music markets focus – Germany*. [online] Available at: <https://www.matchingengine.com/news/global-music-markets-focus-germany/>.

77 See annex

internationalisation campaign (despite the limitations) in a territory by doing a market research of the German music market. Last but not least, this proposal is part of an actual upcoming project of Sira. It has been a challenge to work and research how the music business works and how things have to be done to do a promotion strategy. However, I am thrilled to keep learning more about it and earn more experience as I fully embark on this personal project of realising music and achieving my goals inside the industry.

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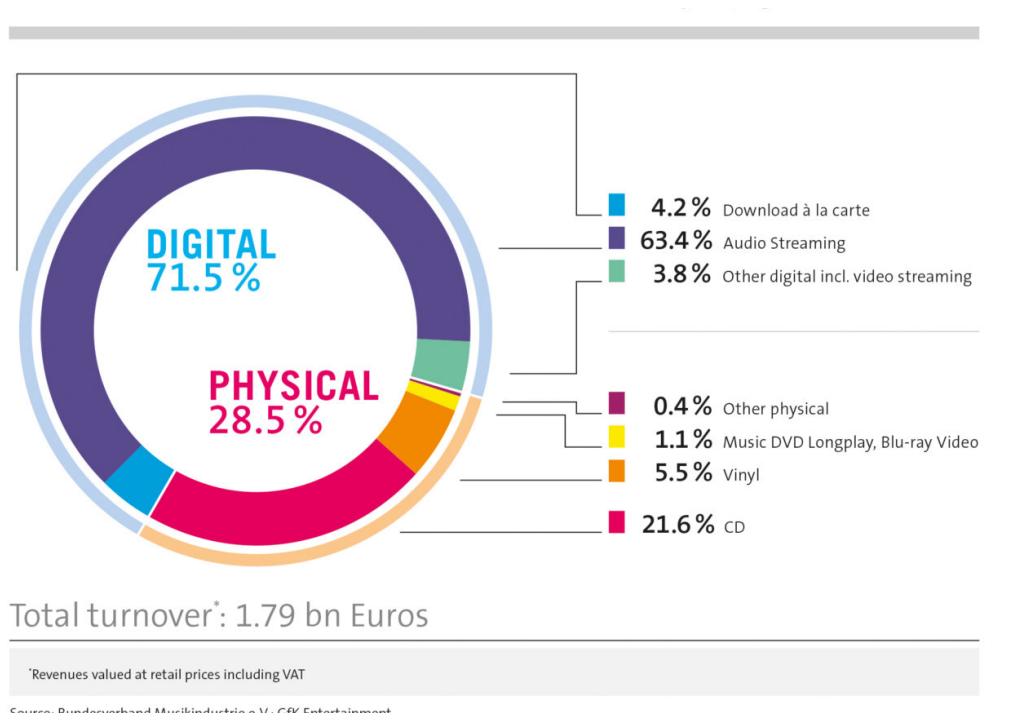
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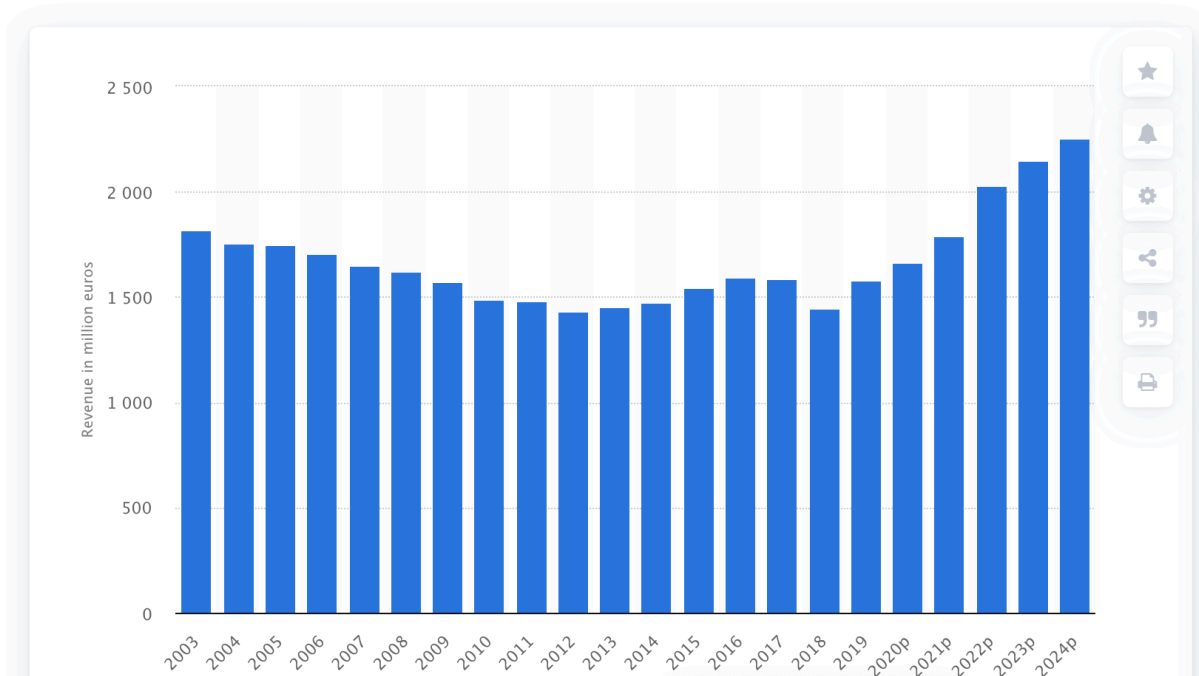
7. ANNEXES

Annex 1:

Source: musicbusinessworldwide.

Annex 2:

Music market revenue in Germany from 2003 to 2024*

(in million euros)

Source: Statista

Annex 3:

Audience

Top countries

LISTENERS • LAST 28 DAYS • WORLDWIDE

LAST 28 DAYS

1	**Spain**
2	**Germany**
3	**Ecuador**
4	**United Kingdom**
5	**Peru**
6	**Poland**

Source: Spotify Statistics

Annex 4: Fragment of the Unstructured Interview with Silvia Alvarez from BCA MUSIC

- What do you think is the best way to release an artist career?

An artist's release is usually done every two to three months single. It is essential to have a good song, and it must have excellent music production. It is recommended that the song is from the author.

- What other agreements and relations are important?

When an artist starts their career, it is relevant to have a good team that they can trust. Therefore, it must have a digital distribution agreement and a publishing contract that watches over your copyrights. Also, these agreements have great potential in terms of engagement and visibility in the audience. It is essential to have a good management agency (to negotiate your deals and protect your interests) and book (for your concerts).

- What do you consider that is essential to promote a song?

In order to have a successful promotion and release of your product, it is crucial to be constant in the campaign. It is interesting to bet for a Google Ads campaign on YouTube to increase the engagement of a new artist, and consequently, the audience rises too. Also, by having the support of editors, it is easier to enter Spotify's playlists. The important thing is to have more and more visibility. And little else, to have talent.

- What strategies are the most successful for a beginner artist?

Regarding the Google Ads campaign on YouTube, it is essential to differentiate them into two options. On the one hand, the Discovery type makes greater engagement, retention of audience. It is displayed as advertising top right when similar artists come out. It plays until you click on it to watch the video. It comes out as a video recommended by YouTube and doesn't look like it at all advertising but something that YouTube offers you. Also, we have the In-Stream type, an advertisement that goes inside another video and lasts only 4 or 5

seconds. They can choose to see full or not too. In this case, you upload more views in proportion than in the previous one, but you create a less solid audience.

What is more, The duration of the campaign is recommended in two or three weeks, better in two because the algorithm of YouTube is changing and because YouTube sees organic growth in the initial launch phase. It can generate recommendations to post organically and reach more people. Depending on the results after the campaign, we can expand it or see how it grows without investment.

Lastly, it is very important to stay constant in the social media networks by posting 2-3 times per week and to interact with the audience in order to generate more engagement.