

the hunter

the catch

Strategic Inspiration

STOP!
Graffiti and Flyposting
YOU ARE BEING FILMED

SAMPLECITY THRU TRANSCENTRAL

SAMPLECITY THRU TRANSCENTRAL is a journal story told by KLF

SAMPLECITY THRU TRANSCENTRAL is told over the successive chapters

SAMPLECITY THRU TRANSCENTRAL is told using the medium of streaming

SAMPLECITY THRU TRANSCENTRAL features The KLF

SAMPLECITY THRU TRANSCENTRAL features The Jolls

SAMPLECITY THRU TRANSCENTRAL features The Journalkeepers of the UK

SAMPLECITY THRU TRANSCENTRAL features The Transients

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Part 11 of the series will be streamed on the 31st of January 2021



STREAMING
01-01-21

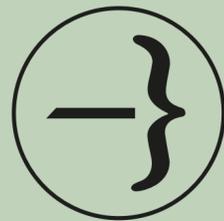
CATCH OF THE WEEK

THE KLF. LAST TRAIN TO SPOTIFY

DANIEL CÓRDOBA-MENDIOLA -28/01/2021

THE KLF. LAST TRAIN TO SPOTIFY

THE GREAT STRATEGIC TAKEOUT



Brands and companies that have a highly politicised, "anti-system" discourse must seek alternative ways to be credibly assimilated in mass distribution and consumption environments.

THE KLF. LAST TRAIN TO SPOTIFY

WHY SHOULD I READ THIS?

Historically, revolutionary, activist, provocative and anti-system discourses have proved very attractive to certain consumers, who reward this type of content. However, the brands still have economic objectives and they must therefore seek ways to enter conventional market structures without losing authority or being perceived as having "surrendered" to the system.

THE KLF. LAST TRAIN TO SPOTIFY

WHAT ARE WE TALKING ABOUT?

Those of us who were born in the mid-1970's (including the writer) and bought our first discs and CDs in the late 1980s and early 1990s remember the KLF, or their music sounds familiar when we hear it. Some of their music is part of the soundtrack of our first clandestine parties and moments of adolescent non-conformity.

Beyond their musical appeal (which you can read about here: <https://pitchfork.com/thepitch/1444-who-were-the-klf/>), the KLF are a great source of strategic inspiration, empirically demonstrating that brands may be associated with provocative and polarising ideas without this preventing them from becoming part of the most conventional access and sales structures. However, they must do it differently and in a manner that is consistent with the codes that define them.

After their music had been officially unavailable for more than 25 years, KLF posters appeared in early December 2020 in the trendsetting London neighbourhoods of Shoreditch and Hackney.

Although they had been out of circulation for so long (not having published anything since 1992), someone decided that the KLF had a powerful hold on the popular imagination and that there was a strong market for the brand.

THE KLF. LAST TRAIN TO SPOTIFY

WHAT ARE WE TALKING ABOUT?

Shoreditch and Hackney are hubs of street culture (despite the pandemic and teleworking), so naturally the images soon spread on line, then in the specialised media and finally the general media, which focused more on what the KLF meant than on the music itself. Finally, on 1 January 2021, a first selection of their most popular tracks could be heard for the first time on streaming platforms and on YouTube.

Not having been exposed to the market for so many years and not having been used in advertising campaigns or soundtracks for TV series or films gives their music an unusual freshness that undoubtedly enhances the original content, which is very likely to come out soon.

Initiatives which use strategies similar to those used by artists such as Banksy, projects like Gorillaz, groups like Radiohead and brands such as Supreme or Comme des Garçons do not normally fit easily into mainstream environments, because their discourse is based precisely on criticising the mainstream.

This release plan is by no means new to music (contact us to learn more about the Daft Punk launch of RAM), but it is the first to show how you can comfortably work with anti-establishment discourse (not offensive or abusive) and integrate it perfectly into mass consumption environments.

THE KLF. LAST TRAIN TO SPOTIFY



LINKS AND WHAT TO FOCUS ON

[pitchfork](#)

[BBC](#)

- _ Message sequence prior to launch
- _ Sensation of "novelty" when listening to this content after years of radio and media silence
- _ Artistic management and text of posters

THE KLF. LAST TRAIN TO SPOTIFY

WHY YOU SHOULD BE INTERESTED

Brands and companies must be able to manage content that is, in substance and/or form, provocative and that bases its value on its ability to subvert established values. Doing this well does not prevent it from becoming part of conventional structures and being compatible with more conservative portfolios.

WHERE DO I IMPLEMENT IT?

At all levels, from the brand's DNA to all its products, communication and activities.

WHAT TENSION DOES IT RELIEVE?

When traditional discourses are not effective, provocation is a way for a brand to build a significant space of its own that captures universal feelings of discontent and mobilisation.

HOW DO I IMPLEMENT IT?

Rigorously and coherently, with an understanding of the strategies, resources and codes that protect provocative, irreverent and anti-system discourse.

FROM A STRATEGIC PERSPECTIVE:

The use of provocation by corporate entities is significant to the extent that, if it is done well, it consolidates the plurality of brands and companies. Finding a space in the portfolio for someone who earns their living by questioning established values only raises the profile of the host.

HOW INNOVATIVE IS IT?

The use of provocation as a form of differentiation in corporate environments is not new, although it is usually the result of inorganic growth. Doing it organically is what is innovative and a challenge for organisations that want to speak to the whole market.

WHO MIGHT BE INTERESTED?

Brands and companies that want to develop in a contemporary manner which is consistent with the multiplicity of viewpoints in the current market.

KEY CONCEPTS:

Transgression, provocation, assimilation, appropriation, streaming, alternative.

THE KLF. LAST TRAIN TO SPOTIFY

I WANT IT FOR MY COMPANY/BRAND. WHAT DO I NEED TO KNOW?

WHO IS USING IT ALREADY?

The most common use of these initiatives is in the world of fashion, perfume, the visual arts and music. A purely formal use (which is usually at the packaging and/or communication level) can be seen in many high-consumption and lifestyle brands and is not advisable.

THINGS TO KEEP IN MIND:

It is essential not to treat provocation solely as an area of communication. To connect effectively with contemporary audiences, the approach must be comprehensive and the strategies for assimilation in the environments criticised must be part of the brand's DNA.

HOW DO I GET A CLEARER IDEA?

Analysing in detail the DNA and activities of these brands:

- Comme des Garçons
- Obey

Following these artists:

- Banksy
- The Chapman Brothers

Reading:

- MOMA Rei Kawakubo/Comme des Garçons
- Mainstream Culture

Listening to The KLF and:

- Gorillaz
- Radiohead
- Rage Against the Machine

HOW DO I SHARE IT WITH MY NETWORK?

Can we sustain a brand that criticises everything that the rest of our portfolio does?

I'M INTERESTED IN IT FOR MY BRAND. TELL ME MORE!

The Hunter has worked with a number of the luxury and consumer goods brands that best define provocative and irreverent attitudes in the market, while forming part of large organisations. If you want us to see how we can create, integrate or develop proposals of this kind, please contact us.

I WANT TO KNOW MORE

the catch

Strategic Inspiration

The Catch is The Hunter's strategic think tank, via which the inspiration needed to take the best strategic decisions is shared in the form of resources, content and original ideas, which can be understood easily and applied immediately.

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