

MA International Music Marketing

Foundation Assessment

Element 2 – Essay

Samuel John Roux

2015726

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Introduction

The purpose of this essay is to provide a critical evaluation of the strategic approach undertaken during the proposed re-brand campaign whilst supporting all contemporary marketing theories with underpinned research.

Tileyard Music is an independent record label, management and publishing company based in King's Cross, London. They boast a successful roster of artists predominantly focused on the Pop/Dance/Electro genres, many of whom collaborate with one another releasing popular music to great effect. Aside from just mere releases, they nurture and manage their artists helping to develop their careers.

Tileyard Music and its wider community of companies currently all employ a variant on their current logo and outward-facing branding. There are many reasons why I believe it is time for a re-brand, and the following writing will elaborate accordingly.



Figure 1: Tileyard Music (2021)

Company Analysis

Prior to the commencement of the re-brand campaign, it was of paramount importance to provide critical analysis of the Tileyard Music brand: where it is currently and which areas could be improved upon, defining its core values, revenue streams, partners and client base. Consequently, it provided a framework to execute an in-depth SWOT analysis. Reading (2019) argues that: *“SWOT analysis is a vital process that helps a business to evaluate its internal and external environment by identifying strengths, weaknesses, opportunities and threats.”* Defining all applicable features within a SWOT analysis enabled me to have a better understanding of the company's strengths, weaknesses, market of operation, and any opportunities or threats present which could be utilized or prevented.

After undertaking this process, it revealed some internal opportunity influenced by the external environment, highlighting multiple business areas which could undertake development alongside the re-brand process. After completion of a SWOT analysis I was able to analyse *“all facets of your company”* to subsequently end up in *“a better position to make decisions about the future”* Jackson (No Date). Once possessing a deeper understanding of the company's internal framework, further development areas for the future were addressed and put forward as a proposal to ultimately benefit Tileyard Music.

Furthermore, it is of equal importance to perform a competitive analysis to better understand where Tileyard Music sits in relevance to its competitors - their own SWOT analyses show how they operate and present themselves. Carroll (2020) states: *“There is an abundance of insights captured through a competitive analysis that can fuel your marketing efforts.”* With a better understanding of competitors, we can utilise relevant information to improve our performance when marketing in the music industry and understand what is necessary to stand out with great effect.

When identifying direct and indirect competitors for Tileyard Music, I discovered Capitol Records UK and Columbia Records. Each of these businesses are owned by major record labels, Universal Music Group and Sony Music respectively. They both possess a much larger financial backing than Tileyard Music, which could negatively impact client acquisition. Being

the direct competition, Capitol Records boast an extremely successful artist roster in the same genre category as Tileyard, whereas Columbia (the indirect competitor) have a much more diverse artist selection. Due to the large scale of the music industry, the competition is almost limitless, further emphasising the importance of competitor and market analyses.

The use of the Porter's five forces framework offers an enhanced insight into the market as a whole, identifying Tileyard's positioning and enhancing the overall competitive analysis. As Porter (1979) proclaims: *"Knowledge of these underlying sources of competitive pressure provides the groundwork for a strategic agenda of action."* With the landscape of the recorded music industry market analysed in greater depth we are able to highlight the core areas where a strategic change will result in better positioning for the business, thus being in a position of power in which to combat the competition.

Furthering on the SWOT analysis and the result of Porter's Five Forces, it would have also been beneficial to undertake a PEST analysis: *"PEST is an acronym for political, economic, social and technological."* Post (2018). Ultimately, it is a means of further understanding how external forces could affect your business. As it is part of risk management and strategy design, I feel that this would have also benefitted this re-brand strategy to gain a more granular understanding of each of the opportunities and threats presented in the SWOT and Porter's Five Forces analyses.

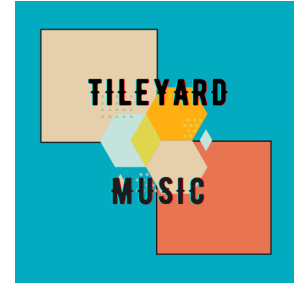
With the above areas addressed I was able to identify the Tileyard Music branding in the form of social media presence across the company's preferred mediums (Facebook, Instagram, LinkedIn, Soundcloud, and their website). This was extremely important as the re-brand is intended to positively impact social engagement, tonality and out-ward facing content, furthering the audience growth which leads us to the next prominent point: our target market.

"The most crucial aspect of any music marketing campaign is to determine who your core audience is" (King, 2009, p5). In the music industry it is about clarifying the core demographic and psychographic attributes of the end consumer. The term *"demographics"* signifies statistical data of individuals or groups, *"the group of people who fit the mould of the ideal customer"* Leonard (2019), and psychographics refer to their interests and behavioural traits. Once you have these it can begin to inform the image and feel of your brand, and mindfulness of the consumer has been considered thoroughly during the course of this campaign.

With the target market established we can employ the use of the 'Five W's of Marketing'. In essence, the 'Five W's' method is used to improve the *"relevance of actions"* when conducting a marketing campaign; it allows us to send higher quality messages and more suitable content directly to a *"more targeted market by taking into account their individual context"* Singh (2020). As detailed in the Portfolio, through employing the use of this strategy I have been able to ascertain exactly what needs to be done, when, where, why and how to go about it whilst taking into account the primary and secondary target markets.

Having a deeper understanding of Tileyard Music's business, it's position in the market, competitive standpoint, target market and internal workings, I found myself in the ideal position to begin to craft the future identity of the brand. The next section of this critical analysis will detail my workings and reasoning behind the creative execution of the project.

Once the overall brand image had been conceived the next prominent focus was on the logo design. Arguably one of the most important components in a coherent brand image, *“this type of instant recognition is the holy grail for a business”* Shadbolt (2015). I proceeded to draft a few different designs to aid the creative process. This was made easier through the extensive research of Tileyard Music, as Cass (2019) states: *“Before you design a logo, you should conduct extensive research about the goals of the business.”* This influenced informed decision making when creating the forefront of the brand image, allowing all decisions made to be reflective of the business the logo intended to represent.



Figures 4, 5 & 6: Roux, S (2021)



Figures 7, 8 & 9: Roux, S (2021)



BURNT SIENNA #E97451	HARVEST GOLD #ffa112	AVOCADO #86cc05
TEAK #B67721	NATURAL #e6d0ab	BLUE MUSTANG #02ABC0

Figures 10 & 11: Roux, S (2021)

Pictured above are multiple drafts that were conceived prior to the final logo design being presented. The colour palette is reminiscent of the mood-board but is succinctly lacking white. In Marketing and branding the colour white can be utilized to express *“a feeling of safety, purity, freshness and cleanliness”* whilst offering contrast (Cherry 2020).

It is necessary to note that by providing multiple drafts of a logo, it offers the client more choice and has allowed me to further express the creative process.

Having then considered the previous drafts, the final conception of the logo was realised. Considerable inspiration was drawn from the iconic Factory Records logo whilst incorporating a more subtle tiled theme reminiscent of Tileyard's history.

The Factory Records logo is timeless, and also represents an industrial theme. With an impactful colour scheme of red, white, and black it gives a very powerful feel in which one can attribute dominance and the notion of producing timeless classics.

Tileyard Music is home to a wider community of companies, all under the 'Tileyard' parent company. With this in mind, it was necessary to consider the wider implications of branding a singular company within the group. As a result, multiple logo drafts were designed. With a large circle reminiscent of a sun, I was able to establish individual identities for the other companies with use of colour.



Figure 12: Roux, S (2021)



Figure 13: Factory Records (2021)



Figure 14: Roux, S (2021)

Following the conception of the visual identity, the company needed a strong descriptor in which to textually represent the brand. It was extremely important to convey a message of passion and optimism; *“your excitement should show in the tone of your writing and your aim should be to get the reader interested”* Gregory (2020). The descriptor has been implemented at the fore of the new Tileyard Music brand and has been showcased on the website.

As King (2009, p89) states: *“a solid Internet campaign begins at home, with your own site”*.

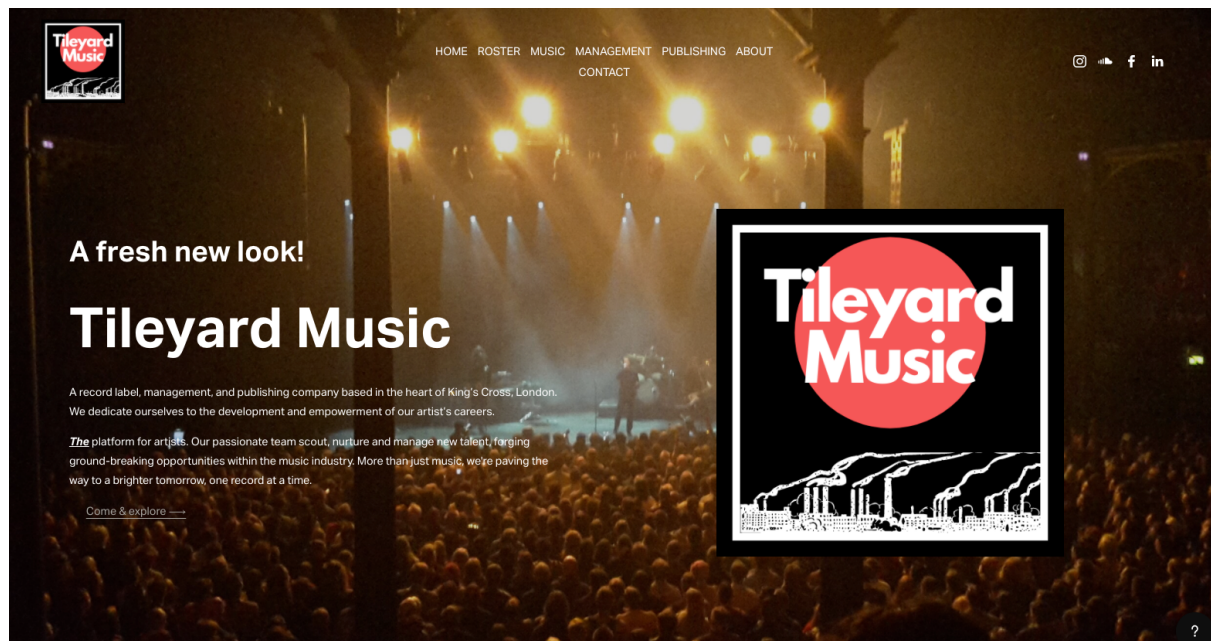


Figure 15: Roux, S (2021)

For this reason, it was of paramount importance to produce an excellent website. I ensured that links to social media were present, as well as the company descriptor to entice potential visitors to explore further touchpoints. Should Tileyard Music take up the proposed business proposal of expanding their D2C opportunities with merchandising, a 'Store' link could also be added.

With a website created, the next step in the campaign was to ensure its visibility online, further combatting the competition. One of the most important things to consider when launching a website for a brand is Search Engine Optimisation. It is a *“true art”* in which *“people can find you online through a simple search”* (King, 2009, p94). In a world where the internet is an intensely competitive environment, establishing an organic reach is absolutely essential. By effective use of keywords, site copy, metadata and alt text optimisation, it will be possible for Tileyard Music's site to be in first position on any relevant search attempts.

The current social media presence for Tileyard Music is not of a high calibre; there are very low engagement numbers on their posts across all mediums and some of their pages are not formatted correctly or fit for purpose. Through the course of this re-brand campaign, I have outlined the means and ways that I'd go about changing the social media effort. As argued by Nelson (2018), *“By connecting your customers through social media, you are more probable to upsurge customer retention and customer loyalty.”*

Firstly, by creating an excellent aesthetic and coupling that with good tone of voice, it will be possible to increase Tileyard's following and audience engagement tenfold. Secondly, something that was not mentioned in my portfolio is that there is no essence of collaboration between their artists and the Tileyard Music social media pages. Regarding this, I would strongly recommend that each party utilise 'tags' for one another in their social

stories and posts, thus enabling them to share content and maximise engagement across multiple platforms.

Tileyard Music have their own marketing department and will ultimately be in charge of the content they release via their socials and website. It will be of great importance that said content remains on brand and in the same tone of the mood-board and pre-determined copy via the website.

Strategy, Budget & Heads of Terms

The strategy for the Tileyard Music re-brand can be split into three sections: Pre-Production, Production and Post. Understanding how you are going to undertake a project is of absolute importance.

Upon reflection, I feel that it would have been imperative to have included the 'SMART Goals' framework to establish a more defined strategic approach. Schrader (2018) states: *"The goals you define for your company — both for your specific marketing initiatives as well as for your company as a whole — set the tone. They communicate what's a priority, what you hope to accomplish, and ensure accountability."* Therefore, it is extremely important to understand your Specific, Measurable, Attainable, Realistic and Time-bound goals. In doing so, it allows you to monitor progress at each stage and ensure that each of your goals are possible and exactly when they will be accomplished.

Having defined a strategic approach, the budget was then produced; researching the various components involved in the re-brand strategy enabled me to deliver concise figures on which to base the efforts of my work.

After defining the strategic approach and the total cost, it allowed me to create a project management timeline. This is an extremely useful tool as it allows the client to fully understand what will be delivered and when, and how long each element will take. Coupled with a strategy and budget, they know exactly what they are paying for and it leads into the next important topic, the head of terms.

A head of terms of agreement was drafted to explicitly state everything covered in the re-brand campaign. Lea (2017) explains: *"Head of terms help ensure that negotiations are focused on the key issues to be decided"* additionally, they aid in the avoidance of miscommunication that can otherwise occur – *"People will often leave a conversation with quite different views as to what was agreed"*. Establishing a clear strategy, budget and timeline in advance of a heads of terms will alleviate any potential pitfalls further along the campaign and ensure that the client as well as the consultant are unequivocally clear on precisely what will be delivered and when. This will negate any demands which fall outside of the pre-agreed terms.

Conclusion

Tileyard Music is an iconic company. It is home to some extremely successful artists, and I believe it stays true to its core values. It has considerable scope to expand on its business and marketing efforts, and I feel that the body of work I've produced offers ample insight

into the business as a whole, using the relevant information to inform my strategic and creative decisions.

In the event of working to a larger time frame in which to deliver the final body of work, I would have included running individual artist campaigns alongside the rebrand, to further give example of vision and expansion of the brand.

A company of its kind which has multiple departments is in a strong position to create colossal impact within the music industry and stand out from its competitors. I feel that the branding I have produced represents the company with a more cohesive image, taking away the current pharmaceutical connotations, it is replaced with a fresh and cutting-edge brand image.

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Images

1. Figure 1: Tileyard Music. (2021) *Tileyard Music Logo*. Available at: <https://tileyardmusic.co.uk/>
2. Figure 2: Samuel John Roux (2021). *Tileyard Music Current Branding Mood-board*. Unavailable publicly.
3. Figure 3: Samuel John Roux (2021). *Tileyard Music Proposed Branding Mood-board*. Unavailable publicly.
4. Figures 4, 5 & 6: Samuel John Roux. (2021) *Tileyard Music Logo Drafts*. Unavailable publicly.
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10. Figure 15: Samuel John Roux. (2021) *Tileyard Music Website Homepage*. Unavailable publicly.