

Reflective Summary



Club FRSHRZ Presents....

QUEENS EDITION

COCO•LUSH•ZARA•KEESHA•MIN•SHARNA



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1. INTRODUCTION

In this reflective summary I will Critically evaluate and respond to a range of business models, theories and strategies applied by contemporary music and entertainment practitioners in leading positions in relation to commercial practice; I will develop and present in detail, an innovative and sustainable professional strategy with the best practice for the exploitation of music and media intellectual property and skills.

I will explain my involvement in the group portfolio as label manager and presentation task to create a single, remix and associated media assets and reflect on the impact of all types of digital technologies with reference to the creation and promotion of original popular music and team development on creative industry projects.

My reflection will demonstrate my understanding, skill, knowledge and critique behind my group's portfolio submission.

This will include, but is not limited to, investigation, analysis and critique of industry standard tools, theories and strategies.

Queens Edition are signed to Club FRSHRZ, which is an independent Hip Hop label that I launched in 2017 with digital distribution through Believe UK.

My role as label manager is to coordinate the activities of the production, marketing, distribution and any other third-party teams about a label release for all releases through Club FRSHRZ.

I liaise with teams of 3rd Party promotions to compile daily artist updates for our partners. Create, manage and distribute the schedule for label publication. Initiate and chair meetings for the preparation of internal mark. I consult with the internal Digital / Content team to help organise, plan and execute marketing and media advertising strategies (i.e. press; T.V.; radio etc.) in order to maximise key opportunities. I also help commission and arrange shoots for photos / videos. My duties also include coordinating plans, tours and activities for any official music videos. In which I am also in charge of collecting and distributing the share of sales / market data.

Managing the design process through to finished artwork where appropriate.

I help decide and collate sleeve-notes, track-listings, label copies, credits etc. where appropriate, and forward them to internal / external designers for lay-up in sleeves for the album.

I work closely with the UK's Digital / Marketing team and maintain partnerships with global promo teams to ensure content execution and support strategies.

Maintain dialogue with our distributors to keep partners up to date on promotions in order to establish their own direct relationships.

I continue to help manage partnerships with the artist team (usually internally) to ensure that they are kept up to date on all aspects of the release schedule, marketing and promotional activity Provide regular updates on launches and promotions to internal stakeholders.

Along with managing all associated release administration that includes but is not limited to ensuring timely delivery of assets to comply with production timelines, generating ISRC codes, metadata formats, and UPC numbers. Uploading assets to our distributor or to video platforms where appropriate and maintaining one sheet for all artists on our roster.

Support these customers with distribution, release planning, prioritisation and marketing advice & best practises working in conjunction with internal teams where necessary.

In accordance with management's routine review and audit rosters, providing insight to those collaborators to be up streamed for wider resources and streamlining workflows to current priorities;

If needed, mentor more junior team members and serve as a buddy to new staff as Club FRSHRZ grows.

Provide the line managers and executives with reports and input as needed.

Represent Club FRSHRZ at artists ' showcases & concerts, plus relevant industry conferences and events whilst continuously aiming to provide ideas for growth, creation and entrepreneurship through your own position and that of the team. (Anon,2018)



2. *Facebook*

Facebook, US company that offers social networking services online. Mark Zuckerberg, Eduardo Saverin, Dustin Moskovitz and Chris Hughes all students at Harvard University created Facebook in 2004. Facebook became the largest social network in the world, with more than one billion users as of 2012. (Harrison, 2017)

During the promo campaign for BLXCK Pride, Queens Edition made an appearance on BBC London for 'The Scene' Hosted by Jasmine Dotwalia's. The whole interview was streamed on Facebook live.

To promote the single release both finance and digital marketing agreed to run a two-week ad campaign which covered a very specific demographic in the UK. With a new act our aim is to build the Queens fanbase from the ground up we studied theories and strategies and tips.

1. *Be authentic*

When people go to Facebook, they are usually there to watch a funny dog video, share some memes, and keep up to date with family and friends. That's why it is important that you stay authentic while still being on the brand, showing your personality. In the end, you want to be seen as a familiar, friendly face, not a corporate, faceless body.

2. Give people incentive

Why should someone follow the Queens Edition artist Facebook page?

Figure out who your target audience is and decide the types of content they consume? Decide what followers your page would bring?

You need a hook; something that makes you stand out.

This will give people an opportunity to like and follow your page, because you give them unique content that they can't find anywhere.

3. Interact with followers

Being personable is a must to effectively use Facebook. If you've been asked a question you'd answer it. You want these people to end up buying your art, so you can find out what they like through conversation, and ultimately give them more.

4. Post regularly

Newsfeed algorithms on Facebook aren't chronological. Rather, what the user sees on their feed is based on the profiles and pages they engage with on a regular basis. You need to keep your page active to ensure that you pop up on as many feeds as possible. Post as minimum once a day and use Facebook insights to determine the best time of day to post.

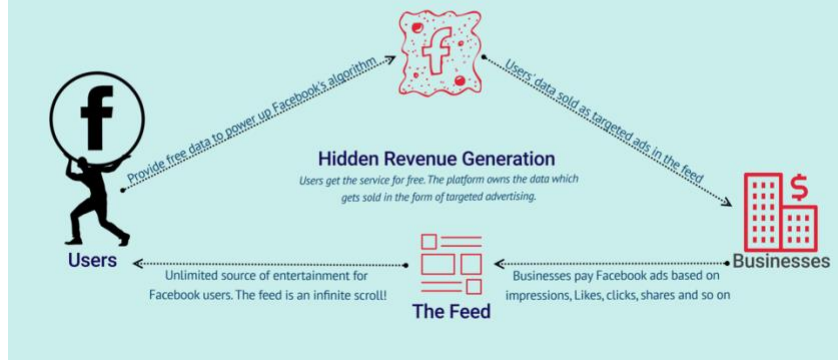
The material that you post should be both important and normal. Stay on topic, and naturally evolve as your audience does. Keep track of your best performing posts to get an idea of what types of content your audience is looking for.

5. Don't try a hard sell

Besides having the option to add items, Facebook isn't a place where people automatically go shopping. You have to sell, naturally, but the art is with subtlety. To make the transaction more personal, you could ask those interested in buying Private Message from you. This invitation is far more informal than leading people to a page requesting details of their payment. In any type the process of buying art is more complex than a normal purchase. It's intimate, personal and shouldn't be rushed, so when it comes to your audience respect that. (Herstand, 2017)

Facebook Business Model In Action

Facebook is an attention-based business model. As such, its algorithms condense the attention of over 2.4 billion users as of June 2019. Facebook advertising revenues accounted for \$31.9 billion or 98.66% of its total revenues. Facebook Inc. has a product portfolio made of Instagram, Messenger, WhatsApp, and Oculus.



3. Crowd Funding

The first notable example of online crowdfunding in the music industry was in 1997, when fans underwrote a full US tour for the British rock band Marillion, raising US\$ 60,000 in contributions through a fan-based internet campaign. They then used that approach to finance their studio albums.

The US website ArtistShare (2001) was the first organisation to participate in this business model. As the concept evolved, more crowdfunding sites, such as Kiva (2005), IndieGoGo (2008), Kickstarter (2009), GoFundMe (2010), Microventures (2010), and YouCaring (2011), began to appear on the Internet.

We decided to set up a Kickstarter to raise £1,000 to cover the music video shoot within 30 days. Based on tips we attained from our research on successful campaigns. We were advised to: Take risks, write weekly campaign updates, Limit campaign video to 3 minutes, run Facebook ads, launch our project in a popular category, use an over the top campaign title, lower your expectations and funding goals, don't overdo it with the rewards and use HQ images. (Anon, 2015)

Our campaign raised £1,089 which enabled to shoot with Global Faction with money left over being used for marketing.

4. *TikTok*

TikTok is a social networking video sharing service owned by ByteDance, a company based in Beijing which was founded by Zhang Yiming in 2012. It is used to create short videos about lipsync, comedy, and talent. The software was released to markets outside China for iOS and Android in 2017.

We set up a TikTok to build anticipation for the for the singles release and had a relatively successful campaign using these tactics we picked up through our research.

Engaging in Hashtag challenges

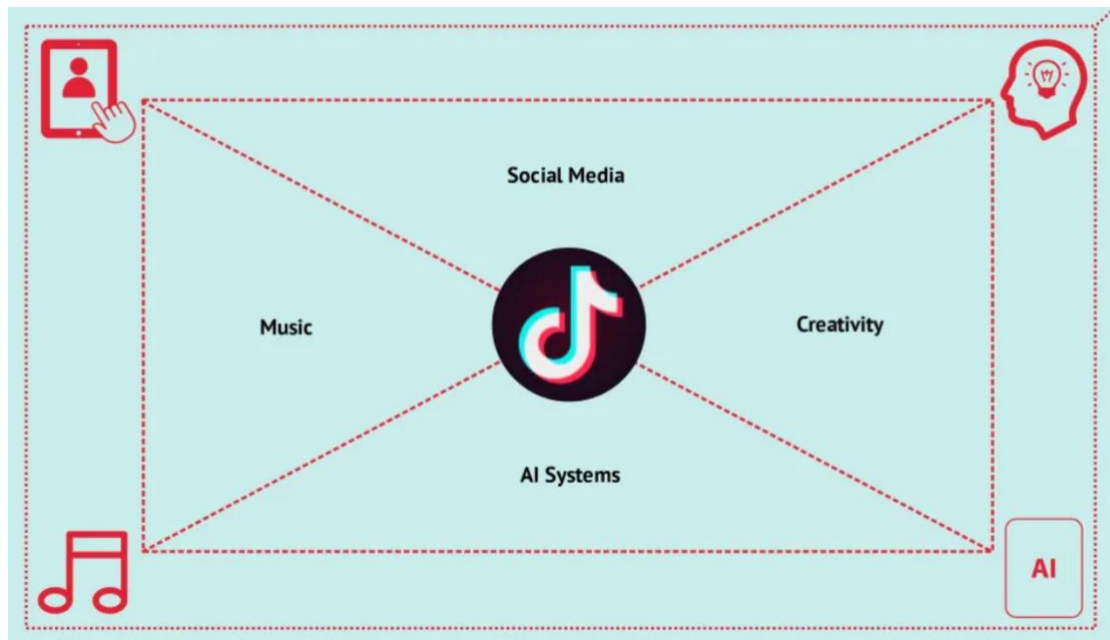
TikTok Duet Chains users also have the ability to engage in duet chains. We are a unique device which has performed really well for many of our customers. Duet chains are a video format which allows users to duplicate other users ' behaviour. Since users can create a continuous chain of content on the web, if executed correctly, there's a high chance that the advertisement will go viral.

Compelling Visual Elements. The video has to be interesting, engaging and fun to watch. The visual is the first thing the user will see so it's important from the first second to implement strong visual elements.

Powerful message. We found that the algorithm of Tik Tok, as well as its users, enjoys participating in a positive social cause. If something spreads a constructive and powerful message, for example, it is likely to do well, and people are keen to get involved.

Relatable videos, too, must be related. You won't catch on if you alienate the audience and encourage subjects that aren't easy to relate to.

Accessible. People will find themselves unable to take part if the format is too complicated. So, make sure you keep it easy but still interesting. Good uses are fine on the same formats.



5. *Instagram*

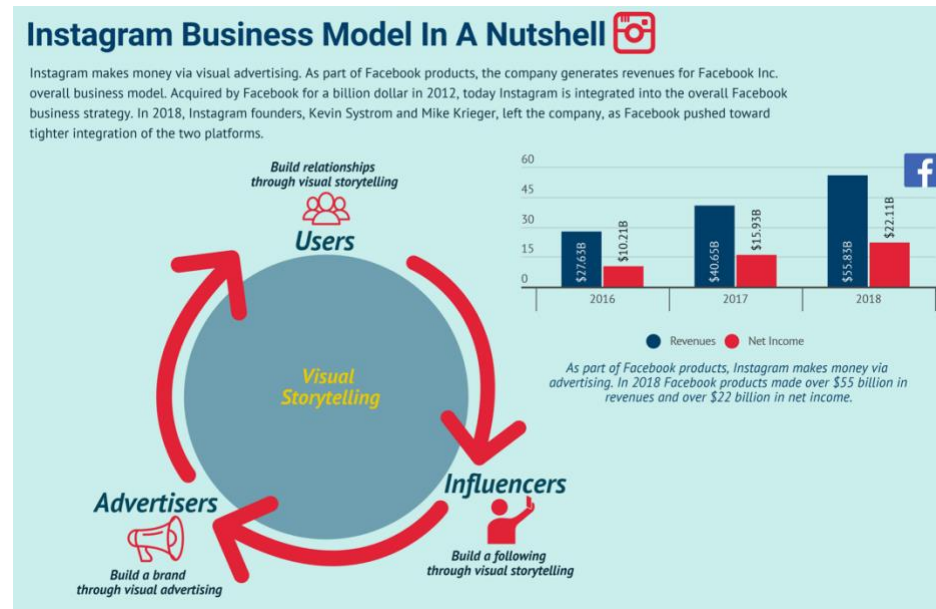
Instagram is an American social networking photo-and video-sharing site owned by Facebook, Inc. It was founded by Mike Krieger and Kevin Systrom and released exclusively on iOS in October 2010. The app lets users upload photos and videos to the site.

Users are able to access the content of other users through tags and places, and view trend information. Users can like photos to add their content to a feed and follow other users.

Queens Edition Instagram for photos, videos and IGTV now monetised

- Post consistently
- Don't preach—tell stories instead
- Build a strong brand
- Have a visually consistent feed
- Choose the right hashtags
- Create a branded hashtag
- Focus on user-generated content
- Explore the full range of Instagram video formats
- Use Instagram video subtitles and closed captions
- Embrace Instagram AR filters
- Take advantage of Instagram's video ad formats
- Give Gifs a chance
- Use Instagram traffic to increase website traffic
- Partner with micro-influencers to create brand authenticity
- Host an Instagram contest
- Convert Instagram followers into email subscribers
- Embrace Instagram Stories

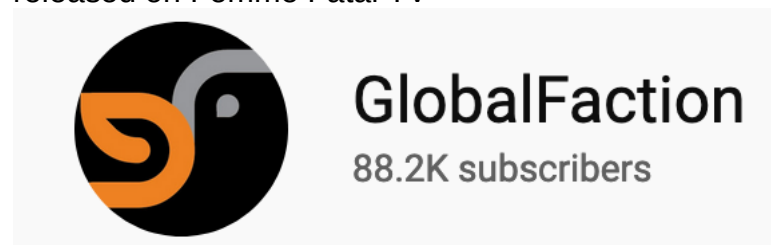
- Add a link to Instagram Stories
 - Use emojis effectively
 - Promote your Instagram channel on other social accounts
 - Track and learn from your best-performing Instagram content
- (Phillips, 2020)



6. YouTube

Originally launched in 2005 in San Bruno, California YouTube has an emphasis on user-generated content, YouTube has become the world's leading online video site and a vital venue for some of the most significant developments and scandals in today's new media environment.

Our video was released on Global Faction YouTube channel which has over 85,000 subscribers
The BLXCK Pride Behind the scenes documentary shot by Femme Fatal was released on Femme Fatal TV



7. Bandzoogle

Bandzoogle had a simple goal right from the beginning: to enable musicians to create powerful websites for their music.

Starting in 1999, with a single band website, created for its alt-rock band, Rubberman, by Bandzoogle's founder Chris Vinson. The promotion of grass roots, plus the online community generated by the website helped the band get a record deal.

Chris launched Bandzoogle late 2003, knowing this could also help independent bands and musicians create and upgrade their own websites.

Our digital marketing manager signed Queen's Edition up to Bandzoogle to create a promotional page for the release of the single BLXCK Pride with a bio, link to videos the radio edits and remixes. (Full page see link in Bibliography)

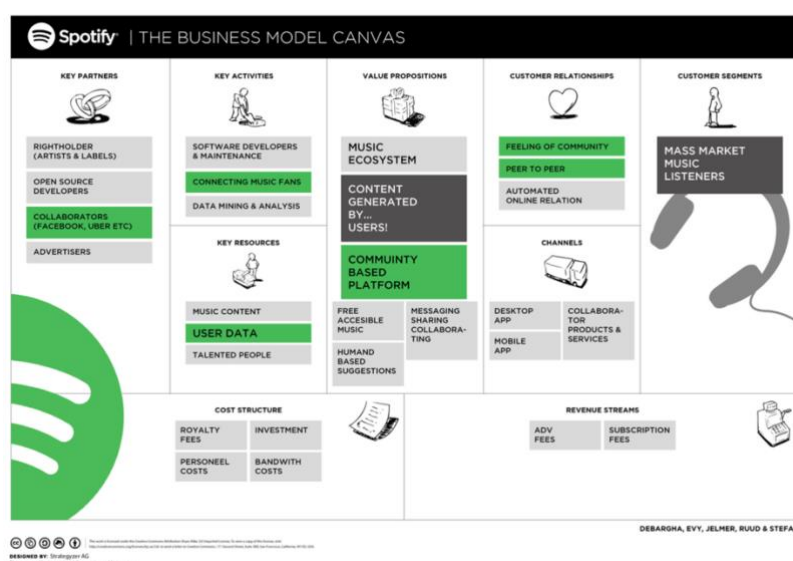
8. *Streaming Spotify*

Spotify was officially founded 13 years ago on the 23rd April 2006 in Stockholm Sweden by Daniel Ek and Martin Lorentzon.

The name was spawned from the combination of two words to Spot and identify. (Lang, 2014)

Spotify launched as a streaming service app in October 2008. Operating under a freemium business model where the basic services are free, while additional features are offered via paid subscription. Spotify is now one of the largest streaming company in the world. (Ingham, 2020)

Queens Editions debut single BLXCK Pride was submitted by the Digital Distributors Believe to multiple playlists Urban Hot 50, Official Urban UK, The Sound of UK Hip Hop, UK Flex, Urban Outfitters New Releases & 2020 Rap UK. We were unsuccessful on this occasion but now we are familiar with the process and will submit again with future releases.



(Stassen, 2019)

9. Conclusion

In conclusion I developed and presented a detailed, an innovative and sustainable professional strategies and best practice for the exploitation of music and media intellectual property and skills.

I explained my involvement in the group portfolio and presentation task to create a single, remix and associated media assets, and reflected on the impact of all types of digital technologies with reference to the creation and promotion of original popular music and team development on creative industry projects.

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