

TILEYARD EDUCATION  
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## **ESSAY**

MARIA LOVISI

1913565

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This essay aims to provide insight into the rationale behind the production process and outline key aspects of the methodology of the rebranding strategy.

### 1.1. THE ANALYSIS OF THE BRAND

In order to implement a successful rebranding strategy for Jump Off TV, a thorough analysis of the brand has been conducted. The Customer-Based Brand Equity (CBBE) Model (Keller, 2003) has been applied to better understand the brand and its position within the entertainment industry.

#### 1.1.1. SALIENCE – WHO IS JUMP OFF TV?

Jump Off TV presents itself as a platform for emerging hip-hop talent. In 2003 it started “Spin the Mic” events in London (Tileyard, 2020), where rap battles were conducted. This concept ultimately allowed Jump Off TV to gain remarkable success as a hip-hop lifestyle brand engaging across various platforms with the production of original content (Tileyard, 2020) (i.e. Website, YouTube, Facebook, Instagram and Twitter). The following table presents the current follower base on the different social media channels:

| Channel         | YouTube                | Facebook           | Instagram          | Twitter            |
|-----------------|------------------------|--------------------|--------------------|--------------------|
| Foundation Date | 2006                   | 2009               | 2012               | 2009               |
| Follower base   | 552.000<br>subscribers | 7'132<br>followers | 6'711<br>followers | 6'062<br>followers |

Based on the numbers, we can state that a rebranding strategy can be helpful for future growth of Jump Off TV's communication channels.

#### 1.1.2. PERFORMANCE & IMAGERY – WHAT IS JUMP OFF TV?

Jump Off TV presents itself as the curator of a website (<https://www.jumpoff.tv/>) that covers the best hip hop media from around the web, the producer of original content and the organizer of high energy live events (Tileyard, 2020). However, Jump Off TV has no content on its website. Furthermore, the content on its social media channels is out-dated and unappealing. In consequence, the ineffective content marketing fails in delivering consumer value. As previously stated (see also 1.1.1. Salience – Who is Jump Off TV?), Jump Off TV started in 2003 “Spin the Mic” events. These events that can be considered to be the main revenue streams of the company, were set in an underground gladiator style arena; opponents were selected at random via the spinning of a microphone. Fifteen

MCs would battle each other but only one would be left standing and leave the stage with a £1000 cash prize. Also dance battles took place. However, the last event was held in 2017.

### 1.1.3. JUDGEMENTS & FEELINGS – WHAT ABOUT JUMP OFF TV?

Unfortunately, Jump Off TV does not leave a strong impact on its target audience. This may be due to the fact that the brand does not have any presence on social media since 2018 and its website does not include any content. In consequence, people might perceive it as out-dated and not particularly relevant within the current urban music scene (see also Appendix 3.7.2. - Competitive Landscape). The rebranding is therefore crucial for building consumer-based brand equity i.e. to form a strong and lasting relationship between Jump Off TV and its current and new followers and subscribers.

### 1.1.4. RESONANCE – WHAT ABOUT JUMP OFF TV AND THE CONSUMER?

Based on the analysis conducted on Jump Off TV's social media channels, we can state that not enough people are aware of the brand, nor there are any advocates for the brand.

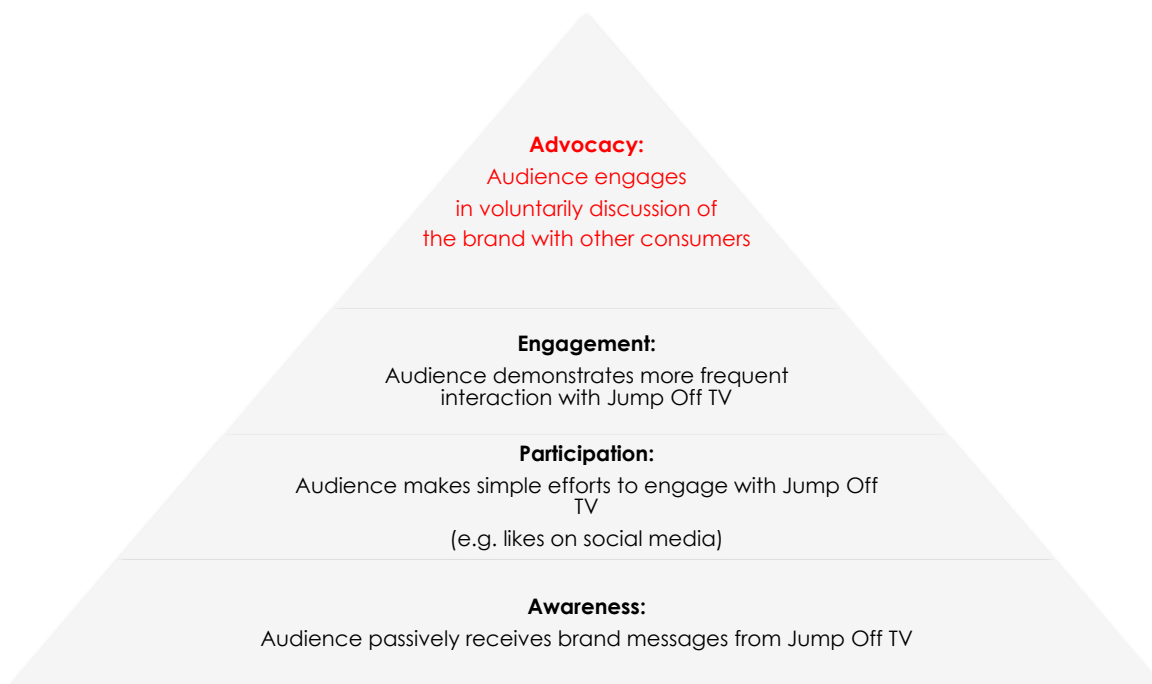


Figure: The Advocacy Pyramid Framework

Furthermore, Jump Off TV seems not to interact with its followers. Therefore, it can be argued that an active engagement, a sense of community as well as attitudinal loyalty has not been achieved yet.

In conclusion, Jump Off TV's issues can be summed up as follows:

- Low brand awareness and recognition
- Weak and outdated brand image
- Weak and inconstant delivery of content

It is fundamental for the brand to elaborate a stronger and much more present brand image within the urban music scene. In order to achieve that, it is crucial to change the perception of Jump Off TV (see also Appendix 3.7.3. - Brand wheel of new brand identity) by increasing awareness of its new cool and original (Aaker, 1992) brand identity and content. Furthermore, a relational approach with the audience will ultimately lead to behavioural loyalty (i.e. sense of community and attitudinal attachment).

## **2. THE EVOLUTION OF UK HIP-HOP AND CONSUMER TRENDS**

The first part of this paragraph briefly presents the roots and continuous evolution of hip-hop, which is important in order to better understand the choices made for the rebranding as well as for the current situation of hip-hop in the United Kingdom. On the other hand, the second paragraph explores the consumer trends, in particular of urban music listeners'.

### **2.1. HIP-HOP MUSIC IN UK**

Hip-Hop is an underground urban movement and musical genre that was born in New York during the late '70s and soon after, artists across all over were experimenting with sequenced sound system music and rhythmic new vocal styles. The UK hip hop scene became prominent in the '80s, with many early acts (e.g. Malcolm McLaren, Derek B etc.) paying homage to influential hip hop pioneers such as The Sugarhill Gang (Official Charts, 2019) Afrika Bambaataa & The Soul Sonic Force and Grandmaster Flash & The Furious Five. However, these artists were strongly imitating the style and accents of their musical inspirations (The Guardian, 2009). On the contrary, the English rap group London Posse rapped in their native accents and paved the way for UK hip-hop as they created truly and authentic British hip-hop (The Telegraph, 2008). In the early '90s productions progressed into the so-called Britcore. Well-known artists of this subgenre like Hijack and Silver Bullet took cues from legendary rappers such as Eric B & Rakim and Big Daddy Kane and rapped with a more aggressive style over beats that had a higher BPM than regular

hip-hop beats. Subsequently, the genre spread to Germany, Switzerland and other European countries. However, by the end of the '90s the musical genre had died down (Rate your music, 2020). In the mid-'00s hip-hop in UK was considered to be influential in genres outside of it that still included rapping, like garage, grime and drill (The Guardian, 2018). Garage, that is a blend of styles like house, R&B, jungle and dance-pop, counts leading artists such as M.J. Cole, So Solid Crew and Artful Dodger. Grime on the other hand, can be considered as an urban electronic dance music style heavily influenced by UK garage and hip-hop (British 24, 2020). Wiley, Dizzee Rascal, Lethal Bizzle, Kano, Tinchy Stryder, Skepta and Chipmunk are just a few of the many artists that emerged from this musical genre. Drill is an offshoot of trap, a subgenre of rap originated in Chicago and its style is characterised by dark, violent lyrics and domineering beats. The genre is still young, and the sound is continuing to blossom with artists like Unknown T, Headie One (Dazed, 2017), Giggs and Nines (Vice, 2017). Overall, we can state that today's UK rap is not only becoming more mainstream with the likes of Stormzy, J Hus, Dave, Loyle Carner and more repeatedly finding themselves in the charts (Official Charts, 2019; 2020) but it has also gained more recognition within the entertainment industry (The Guardian, 2015).

## **2.2. TRENDS IN THE MARKET**

57% of people in United Kingdom consider themselves music lovers or music fanatics (IFPI, 2019). However, loving music is highest amongst younger Millennials (IFPI, 2019). In addition to that, hip-hop and rap is very popular with young fans globally. In fact, 16-24s are more than four times as likely to choose hip-hop or rap as their favourite genre as any other age group (IFPI, 2019). Based on these numbers, it can be stated that Millennials can be considered as the main target audience of urban music. But what other millennial trends can't be ignored? Millennials are the first truly digital natives (Inkling, 2016) and the ownership of smartphones is considerably higher than any other age group. Furthermore, they are massive social media users (DMA, 2017). They also love to share their own content, with 51% doing so at least weekly. Besides that, they are also most likely to share third-party visual content, which means videos created by brands, media and influencers (Net Imperative, 2017). However, they are seekers of interaction with brands (DMA, 2017), as they expect a constant social media presence and engagement from brands. Millennials also like to collect information about brands. After having processed the needed information and having compared the different types of options, they decide which brands are best for them (The UK Domain, 2019). When it comes to music, millennials tend to be subscribed to a streaming service (Cerillion, 2019). Furthermore, they state that

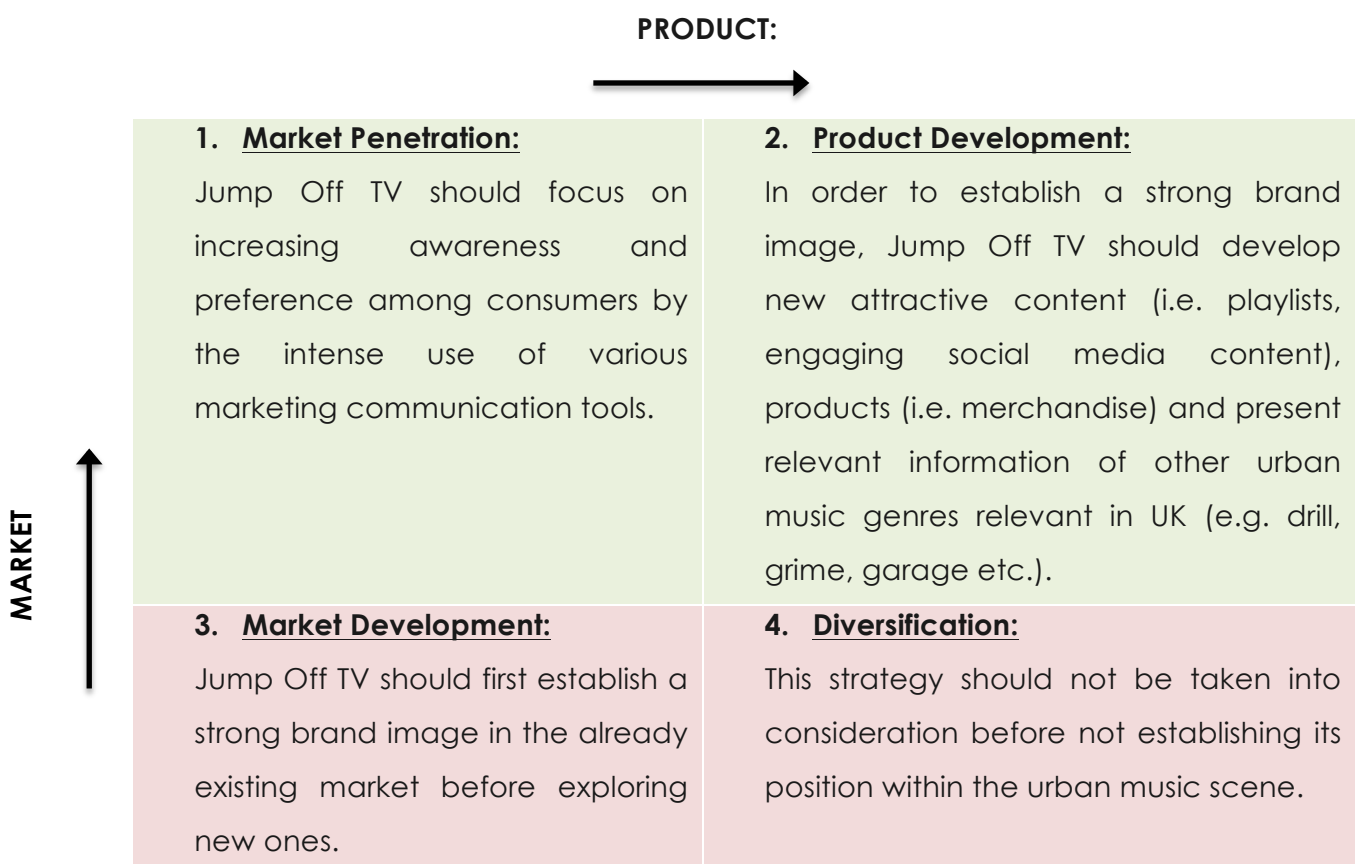
they are mostly listening to playlists and single tracks rather than albums (BPI, 2017). In fact, they like to listen to playlists created by the streaming service itself or even by other users. Lastly, millennials are open to experience, as they are most likely to go to gigs and festivals to see their favourite artists performing live (Statista, 2016).

### 3. AN OVERVIEW OF THE REBRANDING OF JUMP OFF TV

After having conducted an analysis of the brand (see also Appendix 3.7.1 – SWOT Analysis), the UK hip-hop music scene and consumer trends, the following paragraph presents an overview of the rebranding strategy of Jump Off TV, i.e. objectives and strategies, target audience, concept and communication tools.

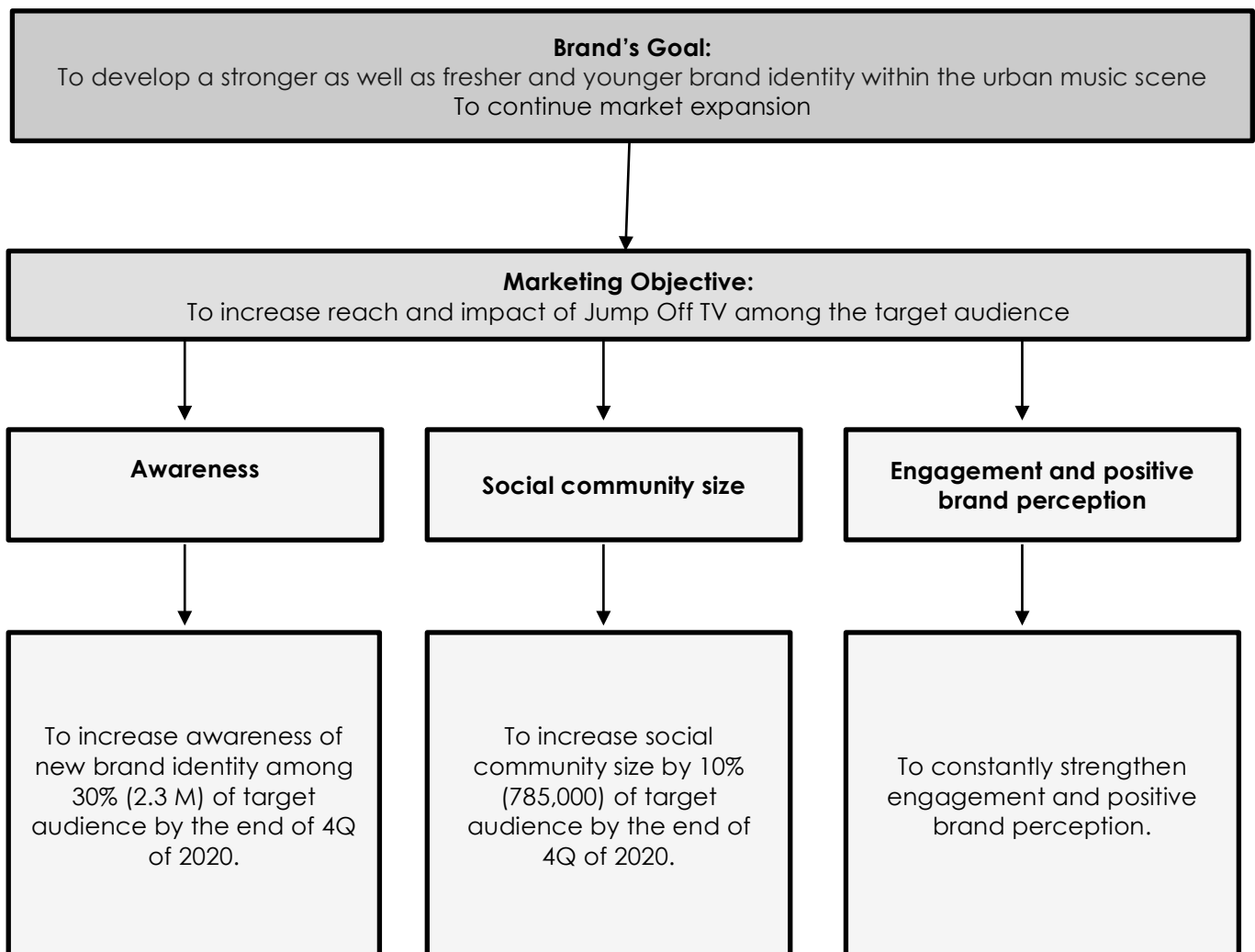
#### 3.1. OBJECTIVES AND STRATEGIES

The rebranding strategy for Jump Off TV involves the development of a stronger as well as fresher brand identity within the urban music scene. The Ansoff matrix (Ansoff, 1957) has been applied to the brand in order to plan strategies for the achievement of the objectives. After taking notice of the relevance of the music genre within its target audience and the position of Jump Off TV within the entertainment industry, the brand should primarily focus on market penetration and product development:



The strategic implementation of the rebranding plan will lead to an increased reach and impact of the brand among its target audience. Based on the brand analysis, the importance of urban music within the industry, consumer trends and the available opportunities, the marketing objectives to support the strategy of the brand are the following:

- To increase awareness of new brand identity among 30% (2.3 M) of target audience by the end of 4Q of 2020.
- To increase social community size by 10% (785,000) of target audience by the end of 4Q of 2020.
- To constantly strengthen engagement and positive brand perception



### 3.2. THE TARGET AUDIENCE

The rebranding's target audience primarily consists of Millennials, as they are more likely to listen to hip-hop music (see also 2.2. - Trends in the market). Jump Off TV focuses on men

as well as women aged between 16 and 24, which coincide to about 7,85 million people in the United Kingdom (Statista, 2019). Millennials mostly belong to social class categories C and D, as they are prevalently young people that graduated not long ago, full-time students or young heads of households in work that left education and are consequently less likely to have skilled or managerial level jobs (CACI ACORN, 2020). Furthermore, Millennials are heavily concentrated in metropolitan cities, such as London, Greater Manchester and Liverpool (Buy Association, 2018).

### **3.3. DEVELOPMENT OF BRAND IDENTITY**

This paragraph presents a rationale for the creative approach when developing the new brand identity.

#### **3.3.1. MOOD BOARD**

For the rebranding of Jump Off TV it was essential to take as an inspiration not only influential artists within this music genre but also the visual art of some of their important projects (e.g. album covers). In addition to that, the conveyance of hip-hop being the voice of the street played a key role when developing the mood board for the rebranding. Also book covers of important readings (e.g. "Hip-hop raised me" by DJ Semtex or "Decoded" by Jay-Z) that celebrate the history of hip-hop and bring music knowledge to the masses were important when developing the brand's new identity.

#### **3.3.2. COMPANY LOGO AND IDENTITY DRAFTS**

The intention was to create a relational approach with hip-hop fanatics that will eventually lead to behavioural loyalty (i.e. sense of community). The colour palette used for the creation of the mood board served therefore as a foundation for the visuals of the rebrand and development of a cool and original brand identity. The logo presents itself as simple but impactful. The geometric shape relies a sense of clarity through the connection of points. The square also recalls the inspiration for the creation of the logo: album covers. A simple typography focuses the attention on different features of the logo (i.e. brand's name, colours, shape). The logo also draws the eye to the wonderful balance of straight lines around the typographic characters. The dark background makes the colourful brand's name stand out in contrast.

### **3.3.3. CONTENT CONCEPTS**

Jump Off TV will provide various content in relation to hip-hop and other relevant urban genres in UK (see also 2.1. – Hip-hop music in UK). It will present all the latest news of UK as well as international urban music in a consistent way. Furthermore, it will hold cyphers in order to showcase the talent of the participating artists. In addition to that, it will continue holding “Spin The Mic” events and therefore be a platform for emerging artist. Last but not least, it will introduce a new category of content: Rising Stars. This category aims to introduce the future of urban music superstars to the masses. Engaging content, such as social conversations (e.g. opinions on hip-hop classics) will turn those interactions into user-generated content (UGC). By asking the followers to share their opinions or information will make them feel special, valued and more personally connected to the brand (Content Marketing Institute, 2016).

### **3.4. THE COMMUNICATION TOOLS**

The rebranding’s key message “Step into a world where you are hip-hop”, which takes inspiration from KRS-One’s “Step Into A World”, will allow the new brand identity to shine through the various communication channels. This paragraph provides a rationale for the strategic approach to the tools selected for the rebrand.

#### **3.4.1. DIGITAL MARKETING**

Digital marketing is a powerful tool for building, consolidating, and maintaining brand awareness (Tiago & Verissimo, 2014). The rebranding will focus on two channels: website and social media. The content created will be present on both channels.

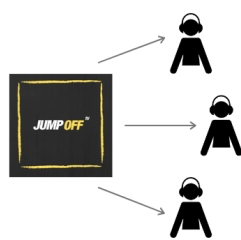
##### **3.4.1.1. WEBSITE**

A highly organized, well designed and up-to-date website will help making a lasting impression on the target audience and allow Jump Off TV to connect with a high number of potential consumers.

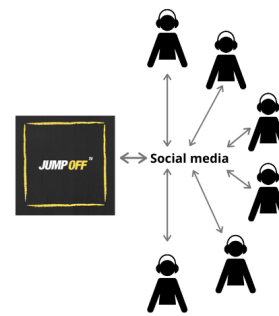
##### **3.4.1.2. SOCIAL MEDIA**

People are increasingly using social media sites to search for information relevant to them and are so turning away from traditional media, i.e. TV, radio and print magazines (Mangold & Faulds, 2009). In consequence, the focus has shifted from (1) one-way communication to (2) multi-way communication (Grönroos, 2004).

(1)



(2)



Marketing in general depends on relationships (Duncan & Moriarity, 1998) and marketing communications can be considered as the voice of the brand and are a mean by which it can establish a dialogue and build relationships with and among consumers (Keller, 2009). Hence, Jump Off TV will constantly provide interesting and original content across social networks, such as Instagram, Facebook and YouTube. It will use a cool approach and interactive engagement to convey its brand identity to the audience. The content posted will give followers the confidence to comment and therefore starting the intercommunication with Jump Off TV. In order to be perceived as cool and up-to-date, the brand will speak "internet" with its audience, which means that it will use social media terminology, such as hashtags, emojis etc.

### **3.4.1.3. PLAYLISTS**

Music streaming services have been introduced into the market as a result of digitization and immediately gained importance within today's society. Creating brand-marketing playlists will be a creative way to push the new brand identity of Jump Off TV. As playlists are very popular among the target audience (see also 2.2. – Trends in the market) it will let them experience first-hand the emotions of what the brand represents when they engage with Jump Off TV's playlists.

### **3.4.2. EXPERIENTIAL MARKETING**

#### **3.4.2.1. EVENTS**

Events will provide an opportunity to bring Jump Off TV's new identity to life and communicating it to its target audience while creating an emotional appeal with them (Smilanski, 2009). In consequence, experiential marketing will not only increase awareness of the brand but also increase emotional engagement, which is fundamental for building a solid relationship with the target audience. In order to promote the events, billboards will appear around the cities where the events will be held.

### **3.4.3. INFLUENCER MARKETING**

Social media influencers can be considered independent third party endorser who shape audience attitudes through the use of social media (Freberg et al., 2010). In order to generate maximum exposure of the brand, Jump Off TV will invite various content creators that are relevant within the urban music scene (e.g. Charlie Sloth, that has already been linked to the brand) of various metropolitan cities in United Kingdom. This will allow the brand to succeed in achieving authentic and trustworthy presence among online communities (Uzunoglu & Kip, 2014), as they will create credible and unique content that will capture the interest of the target audience.

### **3.4.4. MERCHANDISE**

Merchandise will play an important role in helping communicating the brand's new look, feel and culture. It will generate awareness while simultaneously increasing brand likeness.

### **3.5. THE TIMELINE**

The rebranding campaign will start on June 1<sup>st</sup> and end on December 31<sup>st</sup>. The detailed timeframe can be found in the folder (3. Timeframe).

### **3.6. THE BUDGET**

The detailed breakdown of actual costs for the rebranding can be found in the folder (4. Budget).

### 3.7. APPENDIX

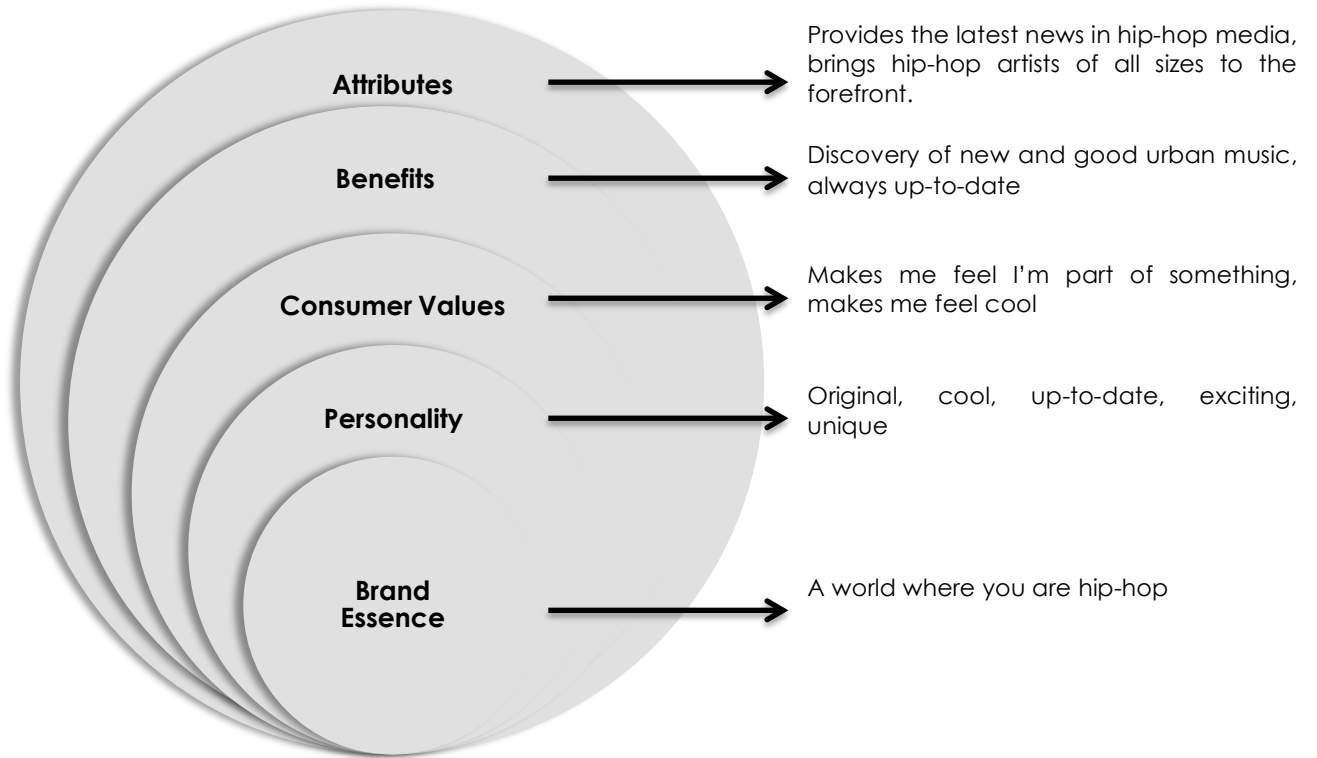
#### 3.7.1. SWOT ANALYSIS

| Strengths                                                                                                                                                                               | Weaknesses                                                                                                                                        |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------|
| <ul style="list-style-type: none"> <li>Long presence in the industry</li> </ul>                                                                                                         | <ul style="list-style-type: none"> <li>Low brand awareness</li> <li>Weak presence on social media</li> <li>No marketing communications</li> </ul> |
| Opportunities                                                                                                                                                                           | Threats                                                                                                                                           |
| <ul style="list-style-type: none"> <li>Urban music considered as one of the favourite genres</li> <li>Exploring other important urban genres in UK (e.g. grime, garage etc.)</li> </ul> | <ul style="list-style-type: none"> <li>New entrants in the industry, as genre grows in terms of likeness</li> </ul>                               |

#### 3.7.2. THE COMPETITIVE LANDSCAPE

|                                        | Jump Off TV                                                               | GRM Daily                                                                         | Link Up TV                                                                        |
|----------------------------------------|---------------------------------------------------------------------------|-----------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|
| Launch                                 | 2003                                                                      | 2009                                                                              | 2008                                                                              |
| Product                                | News urban music, "Spin the Mic" events, hip-hop dance battles            | News urban music, Daily duppy, Rated award shows, GRM radio, playlists            | News urban music, The listening party, Behind Barz                                |
| Slogan                                 | N/A                                                                       | Grime, Rap music and culture                                                      | Showcasing unsigned and emerging talent                                           |
| Marketing communications               | No presence at the moment                                                 | Social media, website, influencer, events, playlists, music on streaming services | Social media, website, influencer, events, playlists, music on streaming services |
| Subscribers/ Followers on Social media | Facebook: 7,132<br>Instagram: 6,711<br>Twitter: 6,062<br>YouTube: 177,000 | Facebook: 561,888<br>Instagram: 1,4 M<br>Twitter: 313,416<br>YouTube: 2,73 M      | Facebook: 1,582,046<br>Instagram: 920'000<br>Twitter: 227,893<br>YouTube: 1,78 M  |
| Presence on Spotify                    | N/A                                                                       | Monthly listeners: 603,271<br>Followers: 382,437                                  | Monthly listeners: 102,907<br>Followers: 78,506                                   |

### 3.7.3. BRAND WHEEL OF NEW BRAND IDENTITY



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