



MOEDE RECORDS

STRATEGIC COMMUNICATION PLAN

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Master of Arts in Professional Communication
University of Tampa
Capstone Project

SYNOPSIS

WHAT IS MOEDE?

Founded by Gregg Perkins, Moede Records is a space for artists to tinker with ideas and apply them to their life and career. It is about practice, application, and strategy. Unlike other labels, Moede is not a place for just music. It allows for full immersion in all forms of art to do things that are really bold and out of the ordinary. Furthermore, it operates as an independent “farm label” in Tampa, Florida which focuses on artist development rather than signing already established acts. Lion Bold Records, for example, only works with a small lineup of artists who are 100% dedicated to finding success in the music industry, but are not yet well known. The investment of a farm label is similar to that of an artist and manager because like farmers they plant seeds (artists) and water them to help them grow (Indie Music Academy, 2021).

WHAT DOES MOEDE DO?

Moede Records pushes the boundaries of a typical record label because of its farm label and all-inclusive art aspects. Some of the other art creation practices Moede implores to go beyond a regular music label are non-fungible tokens (NFTs) in both GIF and static formats, video production, and merchandise creation. Moede is designing and selling NFTs that will include secret access to embedded work like pictures, videos, songs, merchandise, etc. These NFTs are designed by Fazerbear, Gregg Perkins’ artist pseudonym. According to New Musical Express, NFTs, unlike other cryptocurrencies, cannot be exchanged or spent monetarily. They can only be sold or traded as collectible items (Beaumont, 2021). NFTs are an intangible form of digital art that are solely owned by a single buyer, similarly to paintings and other physical art. Each NFT is unique, meaning there is no other NFT 100% similar. Unlike fungible tokens, NFTs can not be split in smaller parts (EOS Amsterdam, 2020). They are kept on blockchain, a shared ledger for “recording transactions and tracking assets in a business network” (IBM, 2021). It is like the cloud, but for assets which can be either tangible or intangible. Blockchain networks allow users to track all details of a transaction from beginning to end (IBM, 2021).

WHY MOEDE?

Tampa needs a stronger music community as the economy continues to grow. A record label like Moede will allow artists to grow, in turn helping the music scene. According to the Tampa Bay Times, many artists skip Tampa on tours for location and venues (Cridlin, 2017). Orlando has a popular music scene and is close enough to Tampa to not warrant a stop. For indoor shows, Tampa has mainly the Hard Rock Casino and Amalie Arena with size differences of 1,500 compared to 21,500. Orlando has venues that lie in the 2,500 to 3,000 capacity class, attracting artists in that middle area. With a record label for artists in the lower range, more businesses may be encouraged to create smaller venue options that will attract more shows.

RESEARCH

TAMPA BAY ECONOMY

The Tampa Hillsborough Expressway Authority found that Tampa's local economy is worth over \$130 billion and the metro area is the 3rd fastest growing in Florida (2021). It also shared that there are an estimated 3.1 million residents in the Tampa Bay metropolitan area (Tampa Hillsborough Expressway Authority, 2021). According to Tampa Hillsborough Economic Development Corporation, it was ranked 5th in the nation with a total net migration of nearly 115 people moving to the Tampa metro area every day in 2020 (2019). The Tampa zip code 33602 is projected to grow the most at 3.3% annually (Tampa Hillsborough Economic Development Corporation, 2019). Based on this research, Tampa's market is ready for an expansion of music to help our economic value continue to thrive, which is one of the reasons Moede is setting up shop in the area.

2019 – 2024 Population Growth

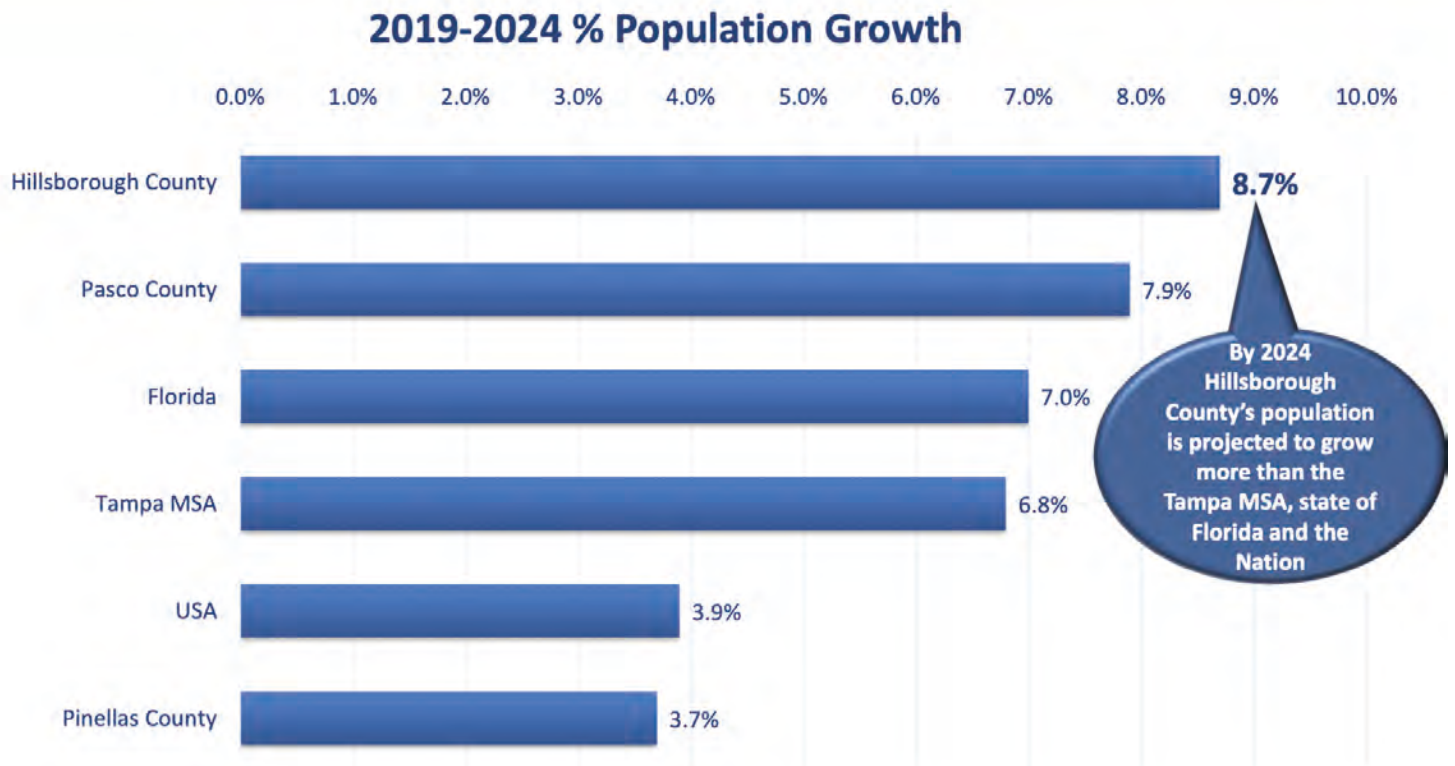


Figure 1. Tampa areas 2019-2024 population growth compared to the state of Florida and the United States from Tampa Hillsborough Economic Development Corporation (2019).

RESEARCH

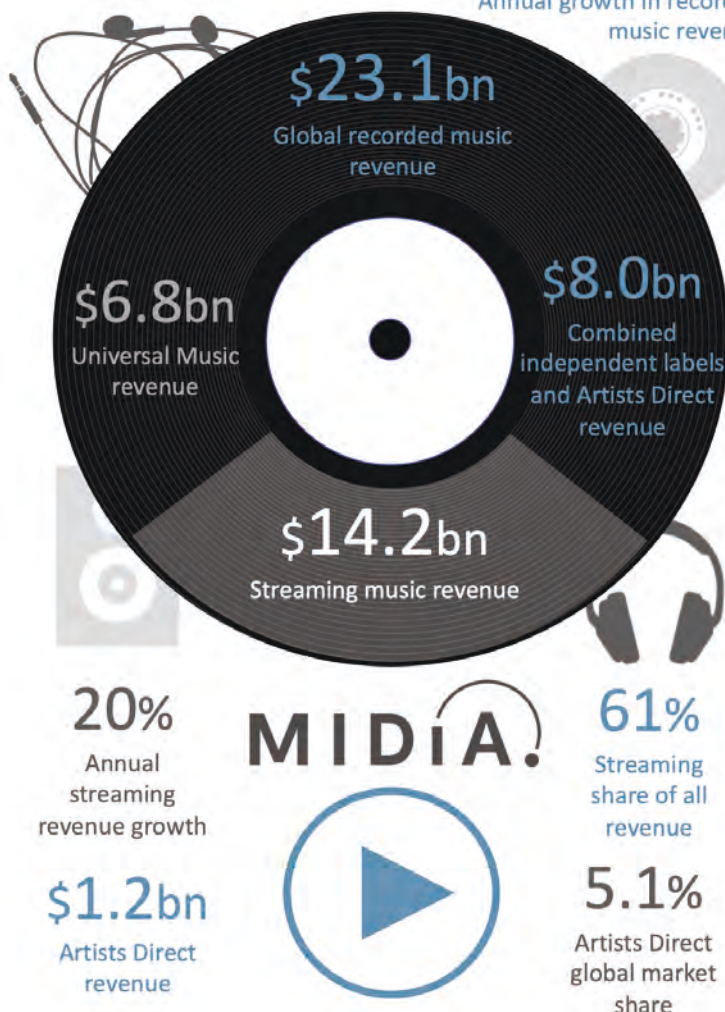
MUSIC DRIVES THE ECONOMY

According to The 2013 Nashville Music Industry report referenced in the World Intellectual Property Organization Magazine, the music industry helped create and sustain more than 56,000 local jobs and contributed 5.5 billion to the Nashville economy (Terrill & Jacob, 2015). Independent labels like Moede have played a large role in this. As shared in Daylle Deanna Schwartz's *Start & Run Your Own Record Label: Winning Marketing Strategies for Today's Music Industry*, President of A2IM Rich Bengloff shared "The Independent music label sector now comprises over 30 percent of the music industry's market share in the U.S. and has, based on Nielsen Sound Scan, increased as a percentage of the U.S. marketplace in six of the last eight years" (2009, p. 8). While these statistics may be older, the current numbers show similar results.

2020 RECORDED MUSIC MARKET

7.0%

Annual growth in recorded music revenue



In March 2021, MIDiA Research released its 2020 Recorded Music Market report that showed substantial growth for the recorded music industry despite the pandemic. Global recorded music revenues grew by 7% in 2020, reaching \$23.1 billion in record label trade revenue terms. Furthermore, while global revenue was down 3% in quarter two of 2020 compared to 2019, it was up to 15% growth in quarter four (Paine, 2021). MIDiA also pointed out how independent labels and artists strongly overperformed the market, specifically regarding streaming growth. For example, independent labels and artists collectively grew at 27%, increasing their combined streaming market share to 31.5% (Mulligan, 2021). Moreover, the entire streaming market "reached \$14.2 billion, up 19.6% from 2019, adding \$2.3 billion, up from the \$2.2 billion added in 2019" (Mulligan, 2021). Interestingly, while independent labels performed slightly below the market at a 6.7% rate, independent artists made history in 2020 as the stand-out success story for the second year. In 2020, they grew by a "staggering 34.1% to break the billion-dollar market for the first time, ending the year on \$1.2 billion," which increased market share by more than a point, up to 5.1% (Mulligan, 2021).

Figure 2. MIDiA Research 2020 Recorded Music Market key statistics (Mulligan, 2021).

RESEARCH

ARTIST AND LABEL SPLITS

The most crucial part of an independent label contract is specifying how and when the artist will be paid. For indie labels, it is important to note that the artist will not be paid until the label makes back the money it has spent on the songs or album, including the advance (McDonald, 2019), referring to “an advance payment that will be recouped/recovered against the sales revenue of the album” (Soundeon, 2018). This is because the label can not afford to carry the cost. The label also needs to decide how any profit after the initial amount spent is covered will be divided. Artist splits are the revenue split between artists and their labels. These depend on both the success of the artist, including how new they are to the industry, and whether they are signed to an independent label or major label (Soundeon, 2018). This can be an even split deal (50/50) or a specific percentage deal that usually benefits the label more. One deal is not outright better than the other because the label’s size and means will play a vital role, as well as the artist’s fan base and estimated level of success in deciding the split. Generally, large labels carry out percentage deals. However, for smaller or independent labels, splitting down the middle is sometimes the easiest and best method (McDonald, 2019), but they will usually not include an advance.

STREAMING ROYALTIES

Regarding the actual dollar amount of streaming royalties per stream, the answer is it is very small. They are derived from advertising and subscription revenue, and this revenue is competitively split among all of the labels that stream within the duration of the promoted ads or listener’s subscription fee. Each accounting month, the labels receive their share of the revenue from the digital service provider, which is obtained from the number of streams played multiplied by the revenue per stream. This amount is then split out among the artists that were played in that duration and each artist receives the amount after the artist split gets applied (Soundeon, 2018). As of 2018, the average revenue per stream ranged from \$0.0059 to \$0.01682 (Soundeon, 2018).

For 2021, despite worldwide recorded music revenues increasing by 7.4% in 2020 and global streaming revenues increasing by 20% in 2020, according to Producer Hive (2021), streaming royalty rates per stream have stayed pretty stagnant since 2018. For example, in 2018 Amazon paid \$0.0074 per play (Sanchez, 2018), and in 2021, while it has increased, it only did so by \$0.0008 to \$0.0082 per stream (Fitzjohn, 2021). With a reported 51.51% market share in the US in 2018, Spotify paid a small \$0.00397 per stream while having over 60 million paid subscribers and top executives earning seven-figure salaries (Sanchez, 2018). Three years later, it is still in the range of \$0.003 and \$0.005 (Fitzjohn, 2021).

RESEARCH

On the other hand, another well-known service, YouTube Music, paid a scant \$0.00074 per stream back in 2018 (Sanchez, 2018). Unlike Amazon Music and Spotify, its payout has significantly increased to \$0.008 per stream in 2021 (Fitzjohn, 2021), a huge win for artists with a 981% increase. According to Fitzjohn of Producer Hive, the best services for artists to make more money per stream on are Napster at \$0.019 per stream, iHeartRadio with \$0.017 per stream, and Beyoncé and Jay Z's service TIDAL, which currently pays \$0.0125 per stream (2021). Even still, their payouts in 2021 do not compare to Groove Music's (Xbox Music) 2018 amount of \$0.02730 per play. However, it did have the lowest streaming music market share of 0.65% in 2018 (Sanchez, 2018), meaning artists would probably struggle to get as many streams on there as they would using other services. As a record label, it is important to know these royalty rates to make sure we are putting money in the right places to have high success in making it back and more.

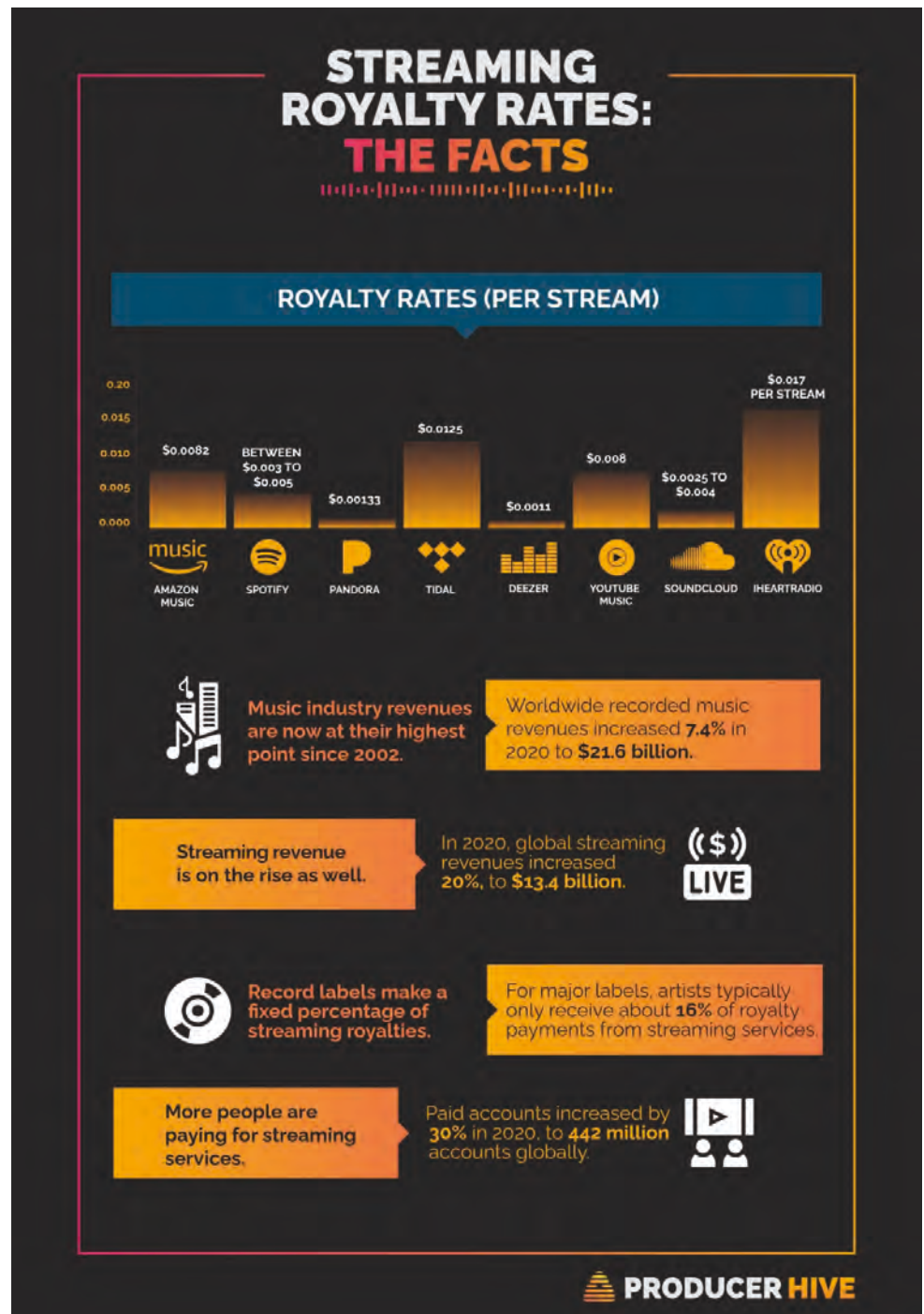


Figure 3. Producer Hive 2021 Streaming Royalty Rates statistics including royalty rates per stream across services (Fitzjohn, 2021).

Based on this information, Moede Records will heavily focus on the most used platforms Apple Music and Spotify (Sanchez, 2018), as well as Amazon Music, Groove Music, TIDAL, iHeartRadio, Napster, and YouTube for the higher payout rates to put more money in our artists' pockets. SoundCloud will also be used based on its features, which allow anyone to upload tracks for free for under 3 hours of audio (2021a) and anyone to listen for free (2021b).

MARKETING STRATEGY

Based on Founder of Moede Records Gregg Perkins' intentions and ideas for the company as an organization and brand, as well as the information found through research, I created a marketing strategy that lists out the goals, objectives, strategies, and tactics discussed to help in Moede's growth and individual measurement of success. From this plan, Perkins and I analyzed the effectiveness of our marketing campaign based on the measurables listed under objectives, as well as individual social media posts' performance and engagement rates, such as views, likes, saves, shares, and comments on our chosen platforms Instagram and TikTok.

GOALS

- Increase brand awareness and recognition
- Increase following of Moede Records and Fazerbear before and after company launch
- Increase company profit
- Increase number of artists under Moede
- Increase number of partnerships/deals with investors and other businesses

OBJECTIVES

- Increase Moede email subscriptions by 40% (80 subscribers) from July to November 2021, one-month post-launch
- Increase @fazerbear Instagram follows by 20% (33 followers) from July to November 2021, one-month post-launch
- Increase @moederecords Instagram follows by 50% (22 followers) from July to November 2021, one-month post-launch
- Increase @moederecords TikTok follows by 20% (20 followers) from August to November 2021, one-month post-launch
- Increase @fazrbear TikTok follows by 30% (30 followers) from August to November 2021
- Reach 100 followers on Moede YouTube channel by November 2021
- Increase merchandise sales by 15% in 5 months starting at first launch
- Build 3 business relationships by October pre-launch
- Develop 12 forms of cross-platform content in the 2 months pre-October launch
- Gain one project-based artist by September

Continue to the next page for strategies and tactics.

MARKETING STRATEGY

STRATEGIES

- Redesign website to include email subscription link on main page
- Include links to socials and non-fungible token page on Foundation on website
- Create social content that encourages people to buy NFTs and merchandise and stream music
- Host or be included in popular events around the Tampa area where product can be sold and showcased
- Create content with local businesses to feature on website and socials
- Create tailored social media content for each platform
- Design buyable products to share on website and socials
- Write and produce short film to promote Moede Records and founder
- Create an initiative of foregrounding music from individuals to be used as soundtracks and scores of films here in Florida
- Compile branding information to be shared on company website for consumers and business partners to refer to when using our likeness

TACTICS

- Short film to be submitted to film festivals nationwide - *The Lucky*
- Call sheet for shoot
- Non-fungible tokens (GIFs and static images)
- Songs for streaming and submission to agencies for use in commercials and marketing for other people and companies
- Merchandise with Moede Records logos and Fazerbear NFT designs to sell at events around Tampa
 - Tank tops
 - T-shirts
 - Hoodies
 - Water bottles
 - Stickers
- TikTok videos
- Post songs on TikTok for usage by other users
- Instagram Reels
- Live DJ shows
- Brand Guidelines information packet
- Video collaborations with local businesses
- Pitch deck of what Moede offers artists
- Merchandise drops on Instagram
- Bay News 9 Interview about *The Lucky* with Virginia Johnson
- Behind the scenes photos and videos from *The Lucky* shoot for posting

TACTICS

BRAND GUIDELINES

The first tactic I completed was the Brand Guidelines information packet. According to The University of Tampa, brand guidelines are designed to help accomplish the goal of increasing brand awareness and recognition and the strategy of compiling branding information (2019). The packet includes Moede's official logos, colors, and sizing specifications. These are included so that people who use Moede's likeness do so properly and do not misrepresent the brand.

MERCHANDISE

Following the brand guidelines, I designed merchandise using the Moede Records logos and colors. The merchandise includes unisex hoodies, t-shirts, and tank tops in two different styles, as well as stickers and water bottles. The merchandise will be sold using Shopify and will be connected to the Moede website. Once Moede is fully launched, merchandise drops will occur and will be promoted on Instagram and TikTok. There will be a limited amount sold each drop.

CALL SHEET

Prior to the filming of *The Lucky*, a short movie co-written and produced by Moede founder Gregg Perkins, a call sheet was created and sent out to the production crew working on the set. This crew included University of Tampa faculty and students in the Department of Film, Animation, and New Media. The call sheet included the actors for the film, shoot call time, end time, production crew contact information, filming location, and production notes. It was sent out the night before the shoot so people had the information fresh in their minds.

BEHIND THE SCENES PHOTOS AND VIDEOS

On the production set of *The Lucky*, I took behind the scenes photos and videos for the Moede Records Instagram and TikTok. Some were immediately posted to the Instagram story and others were developed into curated videos for TikTok and Instagram.

CURATED CONTENT

From the behind the scenes photos and videos, I created videos for TikTok and Instagram Reels that give viewers a look inside *The Lucky* production set, including jobs that exist on set. These were posted before Moede's official launch in October to help build out the social pages and to build hype around the short movie. The effectiveness of these videos is on page 18.

MOEDE RECORDS BRAND GUIDELINES



The Moede Records Brand Guidelines provides instruction on the use of company logos and colors, and offers a framework to creatively produce effective marketing tools. These guidelines are intended for anyone producing communication, marketing or branding materials with Moede. Adherence to these graphic standards ensures the Moede brand will remain strong and recognizable. This information packet can offer guidance and provide boundaries within which to use the marks. For further information and/or questions, please email Moede Records at moederecords@gmail.com.

LOGOS



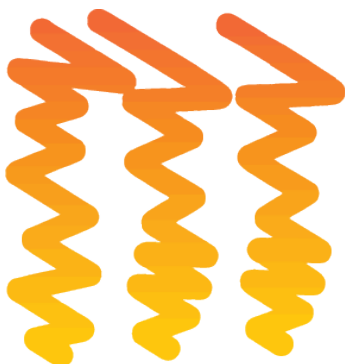
MOEDE WHITE

This logo is the primary organization mark. It is the logo to be used on anything representing us.



MOEDE BLACK

This logo is used for company social accounts and merchandise. It is solely meant for these formats. It is not to be used by outsiders unless approved on a case-by-case basis.

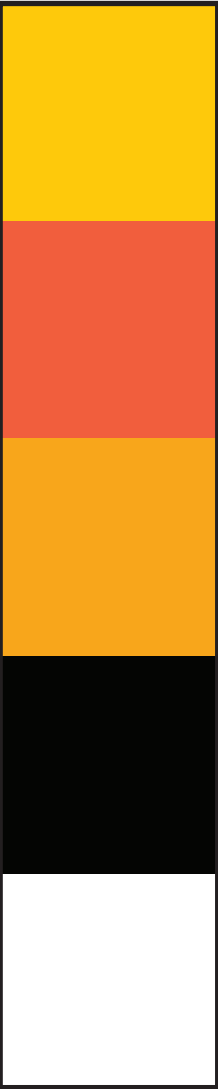


"M"

This logo is used for company social account profile pictures, watermarks, and small applications.

COLOR SPECIFICATIONS

Using the exact brand colors is an essential element of marketing campaigns. Using the recommended colors within the brand-approved color palette amplifies company-wide communications efforts and invokes consistent visual identity. These colors are adaptable to use across all forms of print and digital communications. Use the CMYK numbers for print formats and the RGB numbers for web formats.



MOEDE YELLOW
C = 0 M = 21 Y = 100 K = 0
R = 255 G = 202 B = 6
Hex: #FFCA06

MOEDE ORANGE
C = 0 M = 78 Y = 82 K = 0
R = 241 G = 95 B = 62
Hex: #F15F3E

OMBRE ORANGE
C = 0 M = 40 Y = 100 K = 0
R = 249 G = 166 B = 27
Hex: #F9A61B

BLACK
C = 75 M = 68 Y = 67 K = 90
R = 0 G = 0 B = 0
Hex: #000000

WHITE
C = 0 M = 0 Y = 0 K = 0
R = 255 G = 255 B = 255
Hex: #FFFFFF

STRONG COLOR COMBINATIONS

WHITE ON MOEDE ORANGE

BLACK ON MOEDE ORANGE

MOEDE YELLOW ON MOEDE ORANGE

WHITE ON BLACK

OMBRE ORANGE ON BLACK

MOEDE ORANGE ON BLACK

MOEDE YELLOW ON BLACK

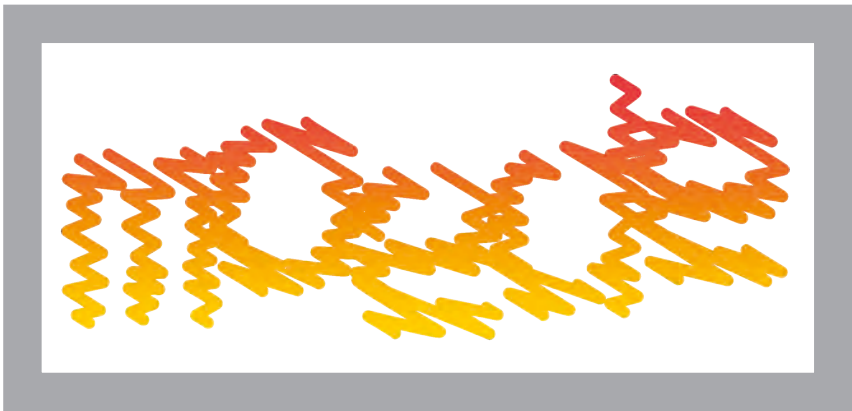
BLACK ON WHITE

OMBRE ORANGE ON WHITE


MOEDE ORANGE ON WHITE

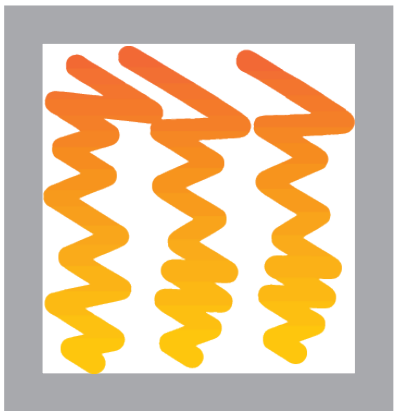
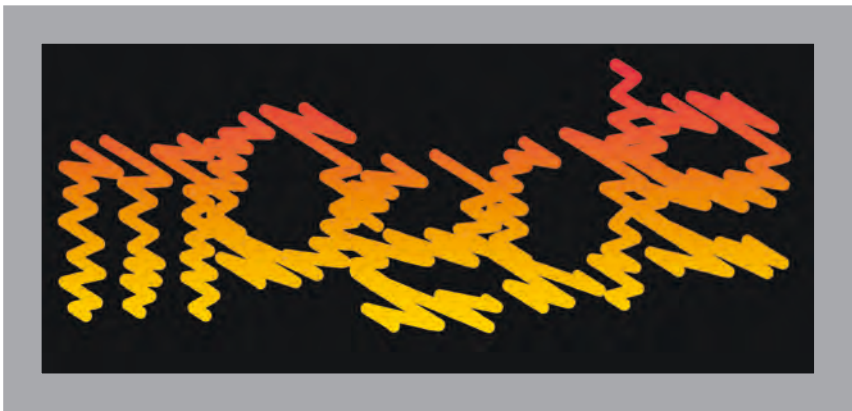
CLEAR SPACE

When using one of the official Moede logos, it should be surrounded with an area of clear space to ensure its visibility and impact. No graphic elements of any kind should appear within this space. The minimum clear space is measured on all sides of any logo, and should be no less than 0.2 inches.



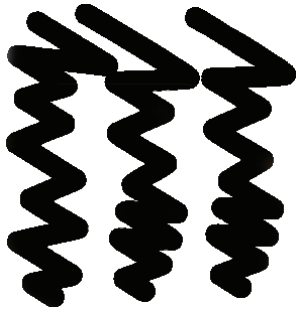
KEY

 = 0.2 INCHES



INCORRECT USAGE

Do not change the Moede logos in any way. Use only the official logos.



NEVER ROTATE THE LOGOS

NEVER DISTORT THE LOGOS

NEVER CHANGE THE COLORS

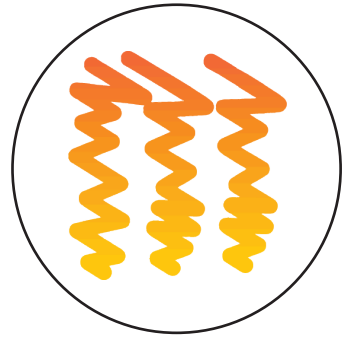
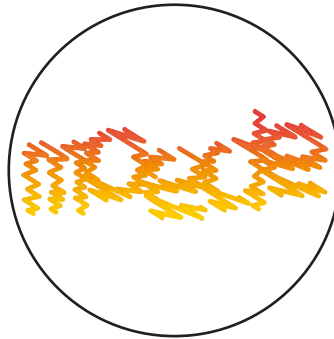
TACTICS

MOEDE MERCHANDISE



TACTICS

MOEDE MERCHANDISE



TACTICS

CALL SHEET

8/4/21

The University of Tampa

8/4/21

Location:

Vu Studio

2127 University Square Mall
Tampa, FL 33612

"The Lucky"

Day 2 of 2

Break: 12:00 – 12:30

Sunrise: 6:55 AM

Sunset: 8:16 PM

****Masks are required at all times!****

Crew Call

8:00 AM

Scenes	Set/Description	Character #	I/E	D/N	Pages	Location/Notes
1A	A rocky marine beach	1, 2	E	D	5 7/8	Vu Studio – Address above
	Brian and Rox, seated on rocks, converse.					

#	Cast	Character	Call Time	End Time
1	Greg	Brian	8:00 AM	5:00 PM
2	Roz	Rox	8:00 AM	5:00 PM

Production Notes

Again: **PLEASE** wear your mask at all times unless you need to take a drink or unless you are explicitly told you can remove it (like during the lunch break). Dinner **will not** be provided after wrapping – please plan accordingly. **Heads up: Spectrum Bay News 9 will be joining us on set tomorrow at noon for a quick segment.**

Remember to arrive *before* 8:00 AM – running late on a set never looks good! Please come dressed in black/dark attire – helps us “blend in.” If you have your own safety gloves, bring those as well.

Name	Phone	IN	OUT	Location(s)
Gregg Perkins	(773) 301-0755	8:00 AM	5:00 PM	1
Stuart Fail	(727) 900-1593	8:00 AM	5:00 PM	1
Warren Cockerham	(352) 213-1853	8:00 AM	5:00 PM	1
Amanda Restaino	(813) 817-1986	8:00 AM	5:00 PM	1
Morgan Cameron	(864) 634-4267	8:00 AM	5:00 PM	1
Cole St. Aubin	(219) 286-0986	8:00 AM	5:00 PM	1
Kara Cusson	(585) 721-8845	8:00 AM	5:00 PM	1
Joseph Thomas	(610) 984-7707	8:00 AM	5:00 PM	1
Chloe Derian	(201) 844-7010	8:00 AM	5:00 PM	1
Tiffany Durbin	(417) 396-8566	8:00 AM	5:00 PM	1
William Cooke	(508) 280-0157	8:00 AM	5:00 PM	1
Noah Luke	(413) 668-5555	8:00 AM	5:00 PM	1
Jake Butler	(321) 505-2024	8:00 AM	5:00 PM	1
Zach Janzer	(267) 994-2528	8:00 AM	5:00 PM	1
Nicole Flores	(813) 816-9881	8:00 AM	5:00 PM	1

Extra Lunch Notes

Lunch will be provided – if you have any food allergies/restrictions, please contact Gregg Perkins ASAP.

TACTICS

BEHIND THE SCENES PHOTOS

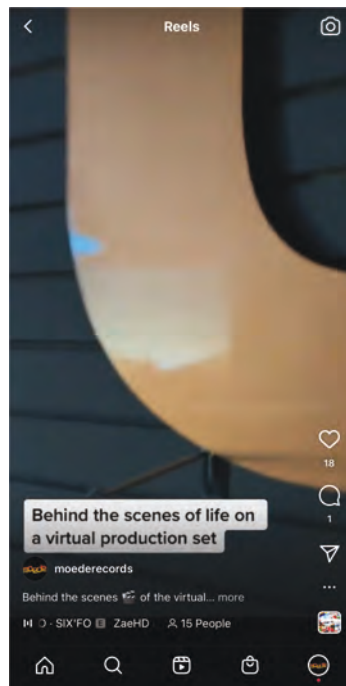
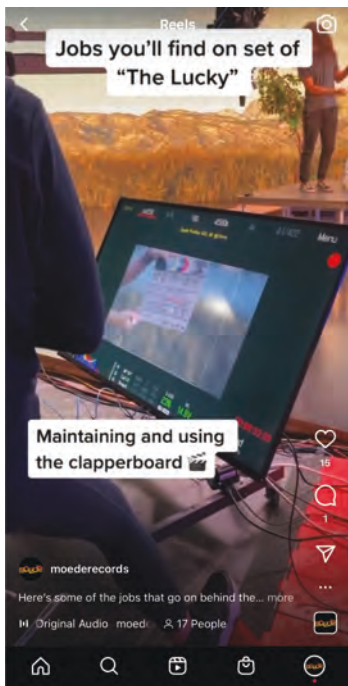


TACTICS

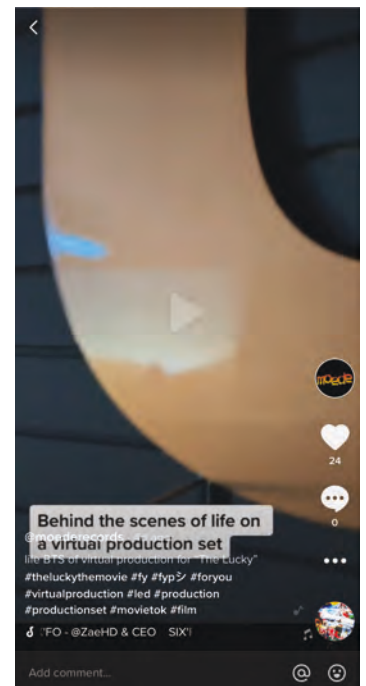
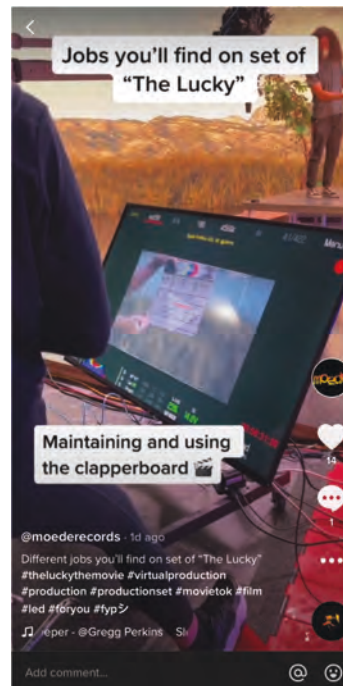
BEHIND THE SCENES VIDEOS

Click here to view BTS videos

CURATED CONTENT



Figures 4 & 5. Video content created and posted to Moede Records Instagram Reels.



Figures 6 & 7. Video content created and posted to Moede Records TikTok.

EFFECTIVENESS

Moede Records is measuring the success and effectiveness of its marketing strategy using a multitude of variables and methods. Some of these variables are popular measures of success like the amount of views and likes on a post, how many followers a social account gained, and how many people subscribed to the email list. However, Moede used some different means, such as, donation amounts, how many artists joined the label, and coverage of *The Lucky*.

SOCIAL MEDIA MEASURABLES

From the first post (March 11) to July 28, @moederecords on Instagram gained 44 follows. On August 5, the day of *The Lucky* shoot, it gained another 11 follows, a 25% increase in a day, tied to the heavy story presence that day. On August 6, the first Reel was posted to Instagram, accumulating 1,455 views and 17 likes in four days. The second Reel also performed well with 15 likes from 231 views. While views wise the videos did not perform as well on TikTok, for only having three followers so far, they did very well with 265 views and 24 likes on the first and 647 views and 14 likes on the second. This proves substantial reach with 87.5% of our likes coming from non-followers on our first post and 78.6% on our second. The Fazerbear Instagram, which is also being tracked by Moede Records because of the use of their art, has performed well, gaining 161 followers from April 22 to July 16 and averaging 25 likes per post.

EMAIL SUBSCRIPTIONS

Regarding the mail list, in the span of just over a month (July 6 - August 10) the Moede Records email sign up received 30 subscribers, which is a great starting point, being in the phase of pre-launch where very little is on the website.

DONATIONS

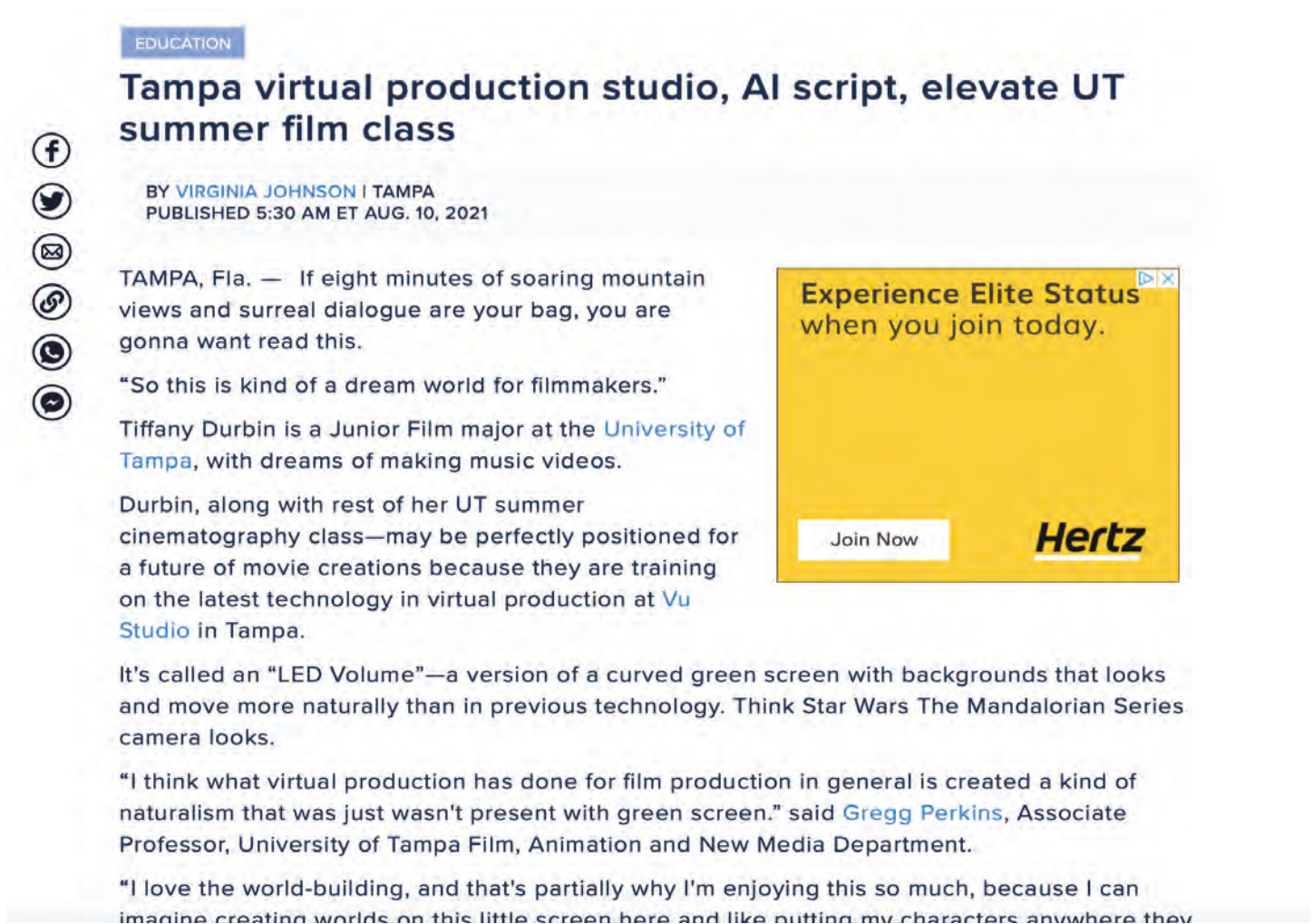
Fazerbear received a \$5,000 donation to go toward developing merchandise with their popular NFT rainbow design. This will also be sold and promoted on Moede Records because some Fazerbear designs will only be buyable through Moede.

ARTISTS

Moede's first artist was founder Gregg Perkins. Since the beginning of the label, Moede has brought on one more artist, James Curran, also known as --minusminus. Bringing a second artist on board is a big deal in helping get Moede out there and increasing impact, which is why we measure it as a level of success.

MOVIE COVERAGE

While on set of *The Lucky*, Virginia Johnson of Bay News 9 stopped by to interview co-writer and producer Gregg Perkins, actress Roz Potenza, and a student of the University of Tampa summer cinematography class working as the production crew about the movie. The story went live on Bay News 9 on August 10. Included in the “Education” category, it focused on the experience working on set as a student, the usage of artificial intelligence, and the LED volume used for the background, which is a major step for technology.



EDUCATION

Tampa virtual production studio, AI script, elevate UT summer film class

BY VIRGINIA JOHNSON | TAMPA
PUBLISHED 5:30 AM ET AUG. 10, 2021

TAMPA, Fla. — If eight minutes of soaring mountain views and surreal dialogue are your bag, you are gonna want read this.

“So this is kind of a dream world for filmmakers.”

Tiffany Durbin is a Junior Film major at the [University of Tampa](#), with dreams of making music videos.

Durbin, along with rest of her UT summer cinematography class—may be perfectly positioned for a future of movie creations because they are training on the latest technology in virtual production at [Vu Studio](#) in Tampa.

It’s called an “LED Volume”—a version of a curved green screen with backgrounds that looks and move more naturally than in previous technology. Think Star Wars The Mandalorian Series camera looks.

“I think what virtual production has done for film production in general is created a kind of naturalism that was just wasn’t present with green screen.” said [Gregg Perkins](#), Associate Professor, University of Tampa Film, Animation and New Media Department.

“I love the world-building, and that’s partially why I’m enjoying this so much, because I can imagine creating worlds on this little screen here and like putting my characters anywhere they

Experience Elite Status when you join today.

[Join Now](#) **Hertz**

Figure 8. Bay News 9 story “Tampa virtual production studio, AI script, elevate UT summer film class” on *The Lucky* by Virginia Johnson (2021).

[Click here to read the full article on Bay News 9](#)

REFERENCES

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