



UBSS

**Centre For Entrepreneurship
Case Study Series**

**The 4Ms (Music, Metadata, Marketing & Money) And Cross-Cultural
Business Agreements**

by: Adjunct Professor Art Phillips MMusStud

Abstract

The territorial contract agreements between a company and its overseas distributor agents are the key to the success of this business model. These sub-publishing agreements of the company, where the product is created, manufactured and delivered to the overseas representatives, provide the foundation of its operations. The product, being music, must appeal to the various societies across the globe, and their requirements and business practices can vary from culture to culture.

This case study examines communication skills between an Australian-based company, 101 Music Pty Ltd®, and its overseas agents. Company revenue is generated from some 85 global territorial sources from the licensing of its music product, where the income is trailing income for the most part, received some 9 ~ 18 months after the licence is executed. The product is never sold, rather it is licensed to the agent distributors, then on-licensed again to the users of the product, such as television and film producers who make and release visual content and / or audio advertising content requiring music.

We will discuss production output, types of product being created and manufactured (some more suited to a particular group of territories), marketing techniques and metadata (translated

versions and untranslated versions) associated with the music product and its delivery to the overseas agents.

This study also examines the changes that have occurred because of the COVID-19 pandemic in this particular industry, and critical financial planning and projections about the future.

Historical Background

When we think of writing or composing music, we usually think of the great composers such as Bach and Beethoven or the modern writers such as Lennon, McCartney, Burt Bacharach, Hal David, Elton John and Bernie Taupin to name just a few.

Production Music is music that is specifically written for synchronization or dubbing into audiovisual programs, but not composed or scored to picture. Production music is used in television series, telemovies, documentaries, reality shows, news, weather reports, advertising, radio, feature films, trailers, corporate films, websites, podcasts and social media marketing campaigns.

Production library music ('library' as the business model was once called, now referred to as 'production music') has been in existence since the early 1900s.

Statistics from the Production Music Association (PMA), an American industry association, has placed a dollar value on the revenues generated by production music for the first time, citing it as a billion dollar a year industry. As PMA Chairman and Associated Production Music President Adam Taylor notes: *"Production music, which is heard in most film, television and video productions, is often hidden in plain sight."* (Taylor 2017)

In 2017, the PMA estimated that production music would generate revenue of at least \$500 million a year in the USA alone, and well over \$1 billion a year globally, while also supporting tens of thousands of jobs.

Joe Saba, Vice President of the PMA says, *"With substantial economic, creative and technological impact, the production music community has evolved during the past 90 years to become a significant part of the entertainment landscape in its own right. Yet, the community has often not quite gotten the full respect or recognition it deserves, and has long been treated as the music industry's step-child. Today, production music stands ready for its spotlight, and is poised for an even brighter future."* (Saba 2017)

Company Background: 101 Music Pty Ltd®

I am the owner and director of 101 Music Pty Ltd®, a production music publishing company and record label based in Sydney, Australia with representation across 85 countries via 24 separate contractual agreements. These agreements are party with music sub-publisher agents (the music distributors) who specialize in the representation of production music catalogues. The sub-publishers market the music to their clients in their specific territories. Their clients include television networks, television production companies and producers, film houses, advertising agencies, internet content providers, and the like.

The agreements between 101 Music Pty Ltd® and the sub-publisher are generally a 3-year term with automatic one-year renewals. The standard deal is a 50/50 split, where the sub-publisher accounts twice annually to 101 Music Pty Ltd® for the income they collect. The income my company receives is publishing income, both mechanical synchronization (licensing fees) and broadcast performance income, which includes master sound recording (label) income.

The sub-publisher agents retain their percentage of these income streams for both 'synchronization/mechanical' royalty income and 'broadcast performance' income from the copyright of the musical works that they place in their respective territory. Synchronization/mechanical income is the up-front license fee negotiated to use and synchronize musical copyright in and to a visual program; 'broadcast performance' is the income generated from the public broadcasting transmission of content.

101 Music Pty Ltd® is continually in contact with its overseas representatives discussing and negotiating the type of product needed to fulfil their client requirements. Production output is planned 9 months to a year in advance, where marketing ideas begin to take form starting with the album title, look and feel of the design, and importantly the focus on the music's emotional value for where the product might best be used, e.g. drama, uplifting, corporate feel, impact trailer music, landscape style, and the like.

Communications and outcomes from discussions with particular territorial sub-publishers varies from culture to culture, and I have realized over the past 8 years of being the owner and director of my business that discussions with local Australian-based agent distributors and their clients' requirements and terms and conditions are not mirrored exactly in some foreign territories. There are different cultural expectations and manners of personality with how their business is conducted, e.g. licensing deals in some territories do not follow the same rules across the globe.

Research suggests: *"The effectiveness of your communications with a negotiation counterpart*

may have a stronger impact on your results in cross-cultural negotiations than in same-culture negotiations”, according to research published in the Journal of Applied Psychology by Leigh Anne Liu of Georgia State University, Chei Hwee Chua of the University of South Carolina, and Günter K. Stahl of the Vienna University of Economics and Business. (Katie Shonk 2020)

101 Music Pty Ltd® does not employ any full time staff but outsources various duties as required to independent contractors. Some of my contractors are also from overseas; some are in Australia.

I have 45 years of experience in the music industry, as music composer, musician, arranger, orchestrator and producer. Roughly half of my career has been working as composer and producer in the production music industry for the largest companies around the world, such as Universal Production Music, FirstCom Music, Bruton, Chappell Recorded Music Library, Sonoton Music, One Music, and 5Alarm Music. Refer to: <http://www.artphillips.com> for complete bio and credits.

My company is a small and boutique production music label compared to most of my competitors. 101 Music Pty Ltd® has 58 album releases in its catalogue portfolio, that’s some 700 original musical composition copyright titles. Refer to: www.101.audio



A sample collage of some album covers from 101 Music Pty Ltd®

Many competitors have over hundreds of album releases; some have thousands. The focus is not on quantity for 101 Music Pty Ltd® but on quality, artistry, value and diversity. Most importantly, I want my company's releases to be evergreen and organic in order to help stand the test of time of musical sound production, therein providing the long-tail effect.

MUSIC

The **MUSIC** product and creative approach to writing this genre of music is a little different than scoring music to picture. It is also much different than writing pop songs. Production music

must have strong appeal aligning to specific emotional purposes, being cohesive to its track title, its description and its keywords that accompany the music files in the metadata spreadsheet. The metadata is delivered together with the audio files as part of the music catalogue asset.

This type of music must capture and embrace sonic and emotional intrigue from the beginning of the piece through the end, and have numerous edit cutting points located all through the track in order to make it useful for a film editor. The audio must be pristine state-of-the-art sound files and mastered at consistent levels across the entire music catalogue.

It is most important to utilize quality composers that know how to write and deliver this type of music. It is also essential to have the final product mixed and mastered by an audio expert rather than accepting a music composer's mix.

Each copyright title must be delivered with numerous alternate versions in addition to the main (full) version, including a :30 second version, :15 second version, short stings, and various mix-outs such as just the drum groove, one with groove and bass, just the string section, and various other possibilities to achieve the greatest mileage for usage. This gives the user numerous options which can be critical for their visual and emotional storyline requirements.

It is most important to create unique and usable product - and it all begins with an album title concept where one must be able to anticipate its use. The brief given to the music composer is the very first step in launching the creative production process. 101 Music Pty Ltd® executive produces the entire process from beginning to end, contributing step-by-step all along the assembly line until the project is finished. It can take anywhere from 4 ~ 12 months for an album to be completed and ready for release. 101 Music has at least 4 projects on the production line at any given time.

It's important to create production music albums that embrace the test of time, e.g. the long-tail effect, being organic and acoustic to some degree, and to utilize real musicians as much as possible on the recordings.

The action plan has always been to release 6 to 10 albums per year with the goal to reach 100 album releases by 2025 in order to have a substantial asset. 101 Music began in 2012, launching with 10 albums into the marketplace, and continuing to attain a flow of releases of approximately 8 per year. As of mid-2021, there are 58 albums in the music catalogue.

"The key is always knowing and understanding your business as an ever-changing model."
(Phillips 2018)

The expense of producing and releasing quality product is costly, generally somewhere around \$9,500 per album release.

The challenges that I face in the business are enormous with such a large amount of competition in the global market. In addition, the 2020 public health pandemic from Covid-19 has been earthshaking to all and especially to our business, because television and film production ceased for at least 9 solid months due to safe distancing rules all around the world.

We will discuss the entrepreneurial action plan that 101 Music Pty Ltd® devised to compensate for the downturn in licences and income caused from the pandemic and its restrictions later in this case study.

METADATA

In addition to the music product itself, 101 Music Pty Ltd® creates and delivers extensive metadata in an excel spreadsheet that accompanies the album deliveries to its sub-publishers.

The metadata consists of creative 'wordsmithing', i.e. appropriate album and track titles that coincide with the music feel, album and track keywords, album and track descriptions, name of instruments used on each track version, tempo/beats per minute, musical key as well as data relating to the identity of the music composer and music publisher such as their affiliation to a PRO (performing right organization), and their membership IPI number, an international standard number that every composer and music publisher receives as it identifies them globally to ensure income is attributed correctly. In addition, each individual piece of music is encoded with digital identification data that is embedded into the audio file for copyright recognition purposes.

The metadata is critical and needs to be carefully created, as the metadata is how music is searched for and ultimately found. The words and ideas associated with the metadata are also the launching pad for creative marketing ideas.

Foreign countries change the metadata to suit their local requirements based on the data I provide. It is never an exact translation, so it is important to trust the foreign sub-publishers to reproduce the data and some marketing tools I supply, to suit their culture. Some territories have asked for specific requirements unrelated to other territories. We therefore try and cater as much as possible without breaking our production or marketing budget.

The target for me is my distributor agents - that is who I am selling to, or licensing to, in my business. When they receive what works well for them, it has a direct effect on my sales revenue and returns from that territory. Every territory counts!

Creating the excel data spreadsheet file of metadata for each release, some 100 or so columns and some 120 rows of data, can take up to 2-3 weeks to produce effectively. The data is a requirement with my sub-publishing deals and is essential to obtain accuracy of payment allocations to the rightful copyright owners.

This electronic link [ITALIAN HOLIDAY - metadata](#) is an example of a metadata excel spreadsheet.

This album suits the Mediterranean markets well, yet it also suits content producers from any territory who might be producing the feel of emotion of the culture from those European regions.

MARKETING

MARKETING is most essential for any company brand. Finding clever ways to keep your product in the face of your audience is critical to success.

The company's brand name is an important one to realize and to choose in the early stages of forming a business. It is critical to get this right at the start, before a business opens its doors.

The logo of the company is all about branding and is a key element for identification and for distinction of product. Research and analysis of company logos is an important process in the early business development stage, and finding the perfect design to suit your brand is imperative. Logos need to be clever, appealing and have meaning. There are generally 7 categories of logos: wordmarks, lettermarks, pictorial, abstract, mascot, emblems and combination marks.

A combined 'mission and vision statement' is essential to any business, and from that one can extract a short 'slogan' to use for marketing and advertising.

It is worth viewing famous company mission/vision statements such as those for Coca-Cola, Uber, Microsoft, LinkedIn, and many others before a company settles on one for its own usage.

Here's a few examples from well-known companies, using the combine mission and vision statement method:

Microsoft - "Our mission is to empower every person and every organization on the planet to achieve more."

Google - "To organize the world's information and make it universally accessible and useful."

Coca-Cola - "To refresh the world in mind, body and spirit. To inspire moments of optimism and happiness through our brands and actions."

Uber - "We ignite opportunity by setting the world in motion."

Starbucks - "To inspire and nurture the human spirit – one person, one cup and one neighborhood at a time."

LinkedIn - "The mission of LinkedIn is simple: connect the world's professionals to make them more productive and successful."

Nordstrom - "To give customers the most compelling shopping experience possible."

Here's 101's statement:

101 Music Pty Ltd® creates original music uniquely designed for powerful storytelling. Quality, value and artistry are our priorities, delivering 'emotional solutions through music'.

Music is an invisible character, working as a 3rd dimension to define stories. 101 Music Pty Ltd® is a distinctive music catalog that delivers the ambience, the mood, the feeling, the emotion, the tone and the atmosphere you need to propel the stories you want to tell.

I also use keywords to describe the music 101 creates and delivers. '101s' Keywords include: articulate, imaginative, expressive, inspiring, compelling, evocative, intelligent, inventive, unique, original, evergreen, organic.

Product for 101 Music Pty Ltd® is all about the music and the music package. Every album begins with a marketing approach starting with a snappy album title, and a view on where it might best be used. The album title needs to supply an emotional feel and a hint to a description of imageries.

Once the album title is set in place, the album artwork design begins to come into focus. The image should identify the emotional genre, style and feel of the music. Even though albums are not physically released on vinyl or in CD format these days, the digital image artwork is still most essential as a focal point to help define an album, and how it will get used.

Refer to: www.101.audio, go to the 'release' menu to view the artwork branding for 101 Music.



Once the album artwork is chosen, the 101 Music Pty Ltd® design format utilizes four distinct keywords placed at the very bottom of the album cover as an aid for emotional identity. Every album release also includes a catalogue number with the format, such as: 101M050, 101M051, 101M052, etc.

In the metadata spreadsheet, the album description column always begins with the four chosen keywords, then a descriptive sentence about the album itself, such as: *101M032 ITALIAN HOLIDAY* - Travel, lifestyle, food, landscapes. Heartfelt, soulful and festive themes featuring beautiful mandolins and guitars of Italy.

Then, there's a column in the spreadsheet notating the album keywords:
Warm, beautiful, positive, upbeat, happy, jovial, loving, sincere, passionate, soulful, cheerful, heartfelt, delightful, friendly, joyful, festive, mandolins, guitars

In addition, there is also a column notating the style and genre of the album: instrumental, Italian, Mediterranean, acoustic, folk, organic, travel, holiday, food, cooking, vacation, cultural, lifestyle, documentaries

Further, for each track title the same applies: *name of track title, version of track, description*

for track, keywords of track, genre, instruments used, tempo, key, track number on album release, composer name, affiliation to PRO, IPI number and finally an ISRC audio ID code.

Most of the above information is then embedded in the audio file and resides alongside as digital data. All of this is translated to every language specific to each country where my sub-publisher distributor resides. It is a complicated and time-consuming process, and much trust comes into play with my foreign relationships. Personalities matter – and it is necessary to understand that many business issues hang closer to personality differences rather than cross-cultural differences.

One should “conduct background research on your counterpart’s culture, but spend even more time getting to know him or her as an individual, including (their) profession, work experience, education, areas of expertise, personality, and negotiating experience. And because your counterpart also needs to treat you as an individual rather than a stereotype, build in time for small talk before getting down to business”. (Katie Shonk 2020)

“In cross-cultural negotiating, participants must not only listen for problems and solutions related to their specific project / program purpose objectives and ruminate on counter-proposals, but must also interpret unfamiliar communication styles and behavior which may carry hidden meanings.” (Phillips, online viewed, April 2020)

“Metadata and marketing are as important as the assets of exceptional quality music product – they all go hand in hand as one cannot work effectively or efficiently without the others.” (Phillips 2017)

101 Music creates marketing concepts for its sub-publishers, but in a simplistic and cost-effective form. The company provides valuable marketing tools to help promote the 101 Music catalogue in every respective territory, such as album advertising banners (sample below), a montage music sampler audio file highlighting each track contained on the album (roughly a 6-minute duration audio ‘mp3’ file), and an ‘about the project’ narrative which highlights the album in a word document format so that my distributors can copy and paste any section as they might desire.

Advertising banner for ITALIAN HOLIDAY:



MONEY

Income vs. out-goings in the beginning can be challenging, mostly due to the standard of quality I want to achieve in order to build the music catalogue effectively. Survival of the company is dependent upon financial returns as with any business, but the difference with my company, which makes it a bit unusual and a little out of the ordinary, is that once a music license is granted to a client, that the income usually takes 9 ~ 12 months to reach the originating publisher and label, which is my company, due to collection timelines and the nature of the industry.

It is necessary to identify your manufacturing costs (direct costs) against pricing, and to strategically create a workable Gross Profit Margin. It is equally important to clarify and set out a practical expense sheet of fixed costs (indirect costs) in order to forecast a survivable Operating Profit Margin, and finally, your Net Profit Margin (after tax and after interest expenses). In my business, exchange rates are critical on realizing the best timing for the transactions (if the timings can be controlled), as are foreign withholding taxes - which play an important role in the bottom line 'end of year' results. Of course, forecasting, assumptions and projections, as with every business, are part of corporate due diligence – therefore, much of my time running the company is focused therein.

On average, 101 Music releases anywhere between 6 to 10 albums per year, but the original plan was to ensure 6 albums per year as the release schedule.

Later in this case study we will analyse an example of revenue and expense tables in a business such as mine.

There are other financial returns from this business that are NOT a part of 101 Music's company income. For example, as a music composer (myself for example or any other composer working for 101 Music) there are performance rights, also called broadcast income, paid directly to the music writer(s). Performance right (income) distributions are paid directly to the composer (the writer) from the local performance right organization (PRO), such as APRA in Australia, BMI or ASCAP in America, JASRAC in Japan, PRS in the UK, and so on. Each territory has its own performance right organization; some territories have more than one.

The PROs account directly to their writers. Therefore, assessing sustainability for my company and the financial outlook must also take into account how many albums / song titles I can write myself in order to achieve this additional writer performance income stream. Nevertheless, I have to be conscious not to be the only writer/composer on 101 Music releases, as a well-placed brand needs diversity of creativity and style for it to be a strong sustainable asset.

"Entrepreneurs should recognize and treat problems as opportunities. Entrepreneurs must create solutions to hurdles, to road blocks and barricades that arise. We must think and operate in an unorthodox fashion – a little outside the box." (Phillips 2020)

Revenue to 101 Music Pty Ltd® flows directly from each sub-publisher territorial agreement (in foreign currencies), with some automatically converted to Australian dollars at the time of bank deposit. I have a few currency mechanisms in place to receive those foreign currencies and hold them in that currency until I decide when to convert to Australian Dollars, such as USD, GBP and EURO income for example.

Some territories have requested free licensing to certain clients that they have on their roster. Some have asked for complete buy-out deals to particular networks or production companies they license to, with the hopes of achieving guaranteed performance broadcast income.

Each case is carefully considered and negotiated on between myself, owner of 101 Music, and the foreign CEO. Generally, 101 Music does not agree to buy-outs or free licensing schemes; however, I know from my experience of working on other successful music production libraries as music composer and producer, that it sometimes has been beneficial for some libraries. The performance income is a longer trailing income, and the licencing fee is a one-time, up-front fee to synchronize the music to the program content.

However, one must realize we do not want to give product away for free. Only in certain relevant cases after careful forecasting has been considered, can one decide.

Some cultures embrace this practice some of the time; some cultures do not 'all of the time'.

Here is a guide to the manufacturing or direct costs for a company such as mine.

Financial Analysis Guide

Manufacturing Costs

Average Production Costs per album / direct costs (variable costs)	independent contractors / fees		number of albums releases per year		
composer commission contract fee	5000				
mix/mastering of audio	3000				
artwork	400				
metadata worker	350				
web marketing	125				
upload costs	300				
Total costs per album release	9,175		3 per year	\$	27,525
Average Production Costs per album direct / variable costs, using Art Phillips - composer	independent contractors / fees				
no composer commission fee					
mix/mastering of audio	4500				
artwork	400				
metadata worker	350				
web marketing	125				
upload costs	300				
Total costs per album release	5,675		3 per year	\$	17,025
<i>Savings of / per project using Art Phillips/composer</i>		<i>3,500</i>			
per year - direct costs / production costs (if 6 albums per year)					44, 550 yr
per month - direct costs - production costs (if 6 albums per year)			div by 12 months		3,712 mo

As you can see it is less expensive for me to be the composer, yet it is important to take into consideration my earlier comments to have other composers.

The next table is a guide to the sort of income flow that a company such as 101 Music may have in year 7 of its existence, with some 58 albums in its asset list.

Revenue

FINANCIAL OVERVIEW - AVERAGE INCOME + RUNNING OF THE BUSINESS		
	yearly	monthly
Average yearly license income / fees (sales)	115,000.00	9,583.00
less direct costs/production costs	44,550.00	3,712.50
Gross Profit	70,450	5,871.00
	Gross Profit Margin 61.26%	
less fixed costs (63k shared by 3 companys)	21,000	1,750.00
Operating Profit	49,450	4,120
	Net Profit Margin 43%	
<i>direct and fixed costs (break even \$)</i>	<i>65,550</i>	

The above profit margins are on average across many industries, which proves clearly that 101 Music is working well across all business sectors as well as its own sector.

Let's consider and analyse what happened in 2020 to businesses across the globe.

The Covid-19 Pandemic / Action Plan for 101 Music Pty Ltd®

It was initially forecast, after much research, projections and discussions with world leaders in my industry, that music libraries could suffer a 50% decline in income directly related to the pandemic. As income from my business is lagging some 9 to 18 months to receive after a music licence is granted (such as the sale of product in other businesses – in my case a music license), my company would be unaffected for most of 2020 and probably still unaffected in the first quarter of 2021, but would then experience the effect from the decline as from the 2nd quarter of 2021 onwards, for a period of time – but how long?

The immediate solution was to either stop all production, which would save on manufacturing 'direct costs' (variable costs) until the pandemic ends, wherein television and film production

comes back to our world, or to find a way to continue in some fashion by reducing my variable (manufacturing) costs.

The importance of continuing to release new product won the battle of this decision by far, as if a company such as 101 Music stops production it would deplete its 'findability' on my distributor websites. Having a release every 2 months, on average, is a good rule to follow to ensure continued awareness of the brand, and to ensure positive algorithms.

In light of the above outline, it was decided to create low-cost releases by compiling a 'Best Of' series by utilizing existing musical works already owned and released on the 101 Music label. It was then decided to create a new sub-label called '101 Music Compilations' to accomplish this effectively, where I would utilize 12 relevant track titles and musical feels from earlier album releases to align to a specific word to use in the album title, such as Home, Summer, Calm, Mystery, etc.

I would research my entire catalogue and compile appropriate tracks to suit album release titles such as Best Of Home, Best Of Summer, Best Of Calm, Best Of Mystery, and the like. I would create this new catalogue series, using the release numbering: 101MC001 Best Of Home, 101MC002 Best Of Summer, 101MC003 Best of Calm, and thereon.

101M is used for the new original releases for 101 Music; 101MC is used for the compilation sub-label series.

The following is a forecast, looking at the assumed decline of income due to the pandemic, including the projected reduction in manufacturing costs and an analysis of profit margins.

Financial Outlook of the Plan

Direct / Variable / Manufacturing Costs

Using the new sub-label, 'Best Of' Compilations formula, let's look at the reduction of manufacturing costs with the view of releasing 6 albums per year.

PANDEMIC FORMULA - DIRECT COSTS (ACTION PLAN)				
Average Production Costs per album, using 'The Best Of _____' release approach direct / variable costs	independent contractors / fees		number of albums releases per year	
composer commission contract fee	N/A			
mix/mastering of audio	700			
artwork	400			
metadata worker - additional work	668			
web marketing	125			
upload costs	300			
Total costs per album release	2,193	<i>6 albums per year</i>	\$ 13,158	
per year / direct costs - production costs (6 albums per year)			\$ 13,158.00	yr
per month / direct costs - production costs (6 albums per year)		div by 12 months	1,096.50	mo

Now we will look at the forecasted decline in income vs. the revised manufacturing costs:

FINANCIALS OVERVIEW - PANDEMIC INCOME FORECASTING - 50% DROP OF INCOME DROP			
	yearly	monthly	
formula \$115,000 div by 50% income drop			
Average yearly license income / fees with 50% drop	57,500	4,792	
Less REVISED direct costs / production manufacturing costs (from action plan)	13,158	1,096	
GROSS PROFIT	44,342	3,695	
	Gross Profit Margin 77.12%		
less fixed costs	21,000	1750	
OPERATING PROFIT	23,342	1,945	
	Net Profit Margin 40.59%		

As we can see, the final Net Profit Margin would only be reduced by a very small amount, 21.26% down to 17.938. All in all, very workable!

Snapshot of reduced manufacturing costs

Provides a Savings of	yearly	
NORMAL - less direct costs/production costs	44,550	
PANDEMIC - less direct costs/production costs	13,158	
SAVINGS, in direct manufacturing costs	31,392	

Changes in Margins

Changes in Margins			
Gross Profit Margin - before	61.26%		
Gross Profit Margin - new Pandemic formula	77.12%	15.86%	increase
Operating Profit Margin - before	43.00%		
Operating Profit Margin - new Pandemic/ action plan formula	40.59%	2.41%	drop
Income Loss / Difference			
Operating Profit - before	49,450		
Operating Profit - new Pandemic (action plan) result	23,342		
Income loss / difference	26,108		

By the 3rd quarter of 2020, I slightly revised the action plan. As 101 Music Pty Ltd® has 5 albums already commissioned from 2020, with most of the manufacturing costs already paid, I decided that I would intermix an 'original album' with a 'best of album' every 2 months, therein releasing 3 'original' albums per year and 3 'best ofs' per year. This provides a well-aligned solution to help get 101 Music across the pandemic now and into the future.

Once the 1st quarter of 2021 was in play, and we experienced the downturn of returns from music licensing across the globe, this entrepreneurial idea proved golden to me.

With this new sub-label, **101 Music Compilations**, we have created a new company logo:



I also created a unique (combined) mission / vision statement to suit:

101 Music Compilations (101MC) is a sub-label of 101 Music Pty Ltd®, featuring 'Best Of' playlists made up of tracks from the 101 catalog that express a particular emotional topic. Each

compilation has been thoughtfully curated to provide a refreshing stand-alone album release, specific to the tone of the individual subject.

*101 Music Pty Ltd® creates original music uniquely designed for powerful storytelling. Quality, value and artistry are our priorities, delivering **‘emotional solutions through music’**.*

101 Music Pty Ltd® is a distinctive music catalog that delivers the ambience, the mood, the feeling, the emotion, the tone and the atmosphere you need to propel the stories you want to tell.

The Future

I anticipate that I can get 10 'Best Of's' out of my music catalogue quite easily. This plan could take me through a few years in any pandemic environment.

Conclusion

Analysis of changing circumstances in a business should always be welcomed and viewed as a positive rather than a negative; the glass half full rather than half empty approach.

This situation has given 101 Music a new product line, by providing a vehicle to repackage existing product under a new brand and banner, which will benefit existing assets (the copyrights) by increasing product exposure, and therefore additional income.

A positive outlook and a good action plan never fail a business.

Case Study Questions

A.

What might be the logic and creative thought behind the company name '101 Music Pty Ltd®', and what is its perceived effectiveness?

B.

What might be the reason behind the company logo design for '101 Music Pty Ltd®', and its perceived effectiveness?

C.

What is the marketing angle and purpose of the company slogan 'emotional solutions through music', and does this provide global coverage as a strong marketing statement and angle with the company's foreign territorial agreements?

D.

How can 101 Music Pty Ltd® best survive in the marketplace with such a large and competitive industry, and still sustain itself until the music catalogue grows to a substantial size, whilst keeping costs at a reasonable level without sacrificing quality?

E.

Was there any other manner to sustain the results of the pandemic effectively?

Answers & Solutions

Creative study questions to discuss and resolve via student solutions:

A.

What might be the logic and creativity behind the company name '101 Music Pty Ltd®', and what is its perceived effectiveness?

Answer/Solution:

101, the number, essentially gets the company name to the very top of all alphabetical lists on my sub-publishers' websites.

In educational course numbering systems, the number 101 is often used for an introductory class in a department's subject area. This common numbering system was designed to make transfer between schools easier. The term was first introduced by the University of Buffalo (New York State, USA) in 1929.

More books are now published with a title that begins with '101' than '100'. They usually describe or discuss a list of items, such as 101 Ways To ..., or 101 Questions and Answers About.

This marketing tool is used to imply that the customer is given a little extra information beyond other books that include only 100 items.

The number is also used as a slang term when referring to "a 101 document" - what is usually referred to as a statistical surveyor overview of some topic.

1's and 0's are binary code, a system of two symbols which are in fact 'on and off' switches in computer language. Binary is a base 2 number system invented by Gottfried Leibniz that is made up of only two numbers: 0 and 1. This number system is the basis for all binary code

which is used to write data such as the instructions that computer processors utilize, or the digital text you read every day.

The look and number of **101** is strong and balanced as the zero is centred with strong vertical supporting lines at either side. The O can appear as a target, meaning 'on the mark' or being 'on target'.

101 has manufactured t-shirts with this 'target' emblem at the front pocket area.

B.

What might be the reason behind the company logo design for '101 Music Pty Ltd®', and its perceived effectiveness?

Answer/Solution:

This is a balanced and stable design, where the 1s are embracing and holding the zero in place, like a dinner table setting where the plate on the dinner table is the focus, with fork and knife keeping the stability.

The O appears like a target, which is the goal of 101 Music, to keep music as its target, and to keep the clients focused on the target of 101's music catalogue.

It is created in black and white, and is reversible.

C.

What is the marketing angle and purpose of the company slogan 'emotional solutions through music', and does this provide global coverage as a strong marketing statement and angle with the company's foreign territorial agreements?

Answer/Solution:

'101 emotional solutions through music' is the same, for example, as '101 ways to cook healthy meals' and '101 effective ways to train your dog'.

Using the word 'solutions' also implies that we have the answer for you, the solution to your problems, with 'emotional solutions through music'. This is exactly what the producer and editor of a film or television series are looking for – emotional solutions to move the story along and take the viewer on a journey of their desire: 101 emotional solutions through music.

The slogan, **emotional solutions through music**, translates across all cultures well, even when translated in other languages, as the slogan provides the reason for the product – to propel the stories the producer of the content wants to tell.

As music is one language, there is not much of a cultural communication gap with respect to the sound and feel of emotions one receives when listening to the frequencies of music --- or is there? That is another question for another study.

D.

How can 101 Music Pty Ltd® best survive in the marketplace with such a large and competitive industry, and still sustain itself until the music catalogue grows to a substantial size, whilst keeping costs at a reasonable level without sacrificing quality?

Answer/Solution:

My firm belief is that the answer lies in producing albums that can stand the test of time, being organic and acoustic in nature and utilizing real musicians more than electronica.

E.

Was there any other manner to sustain the results of the Covid-19 pandemic effectively?

Answer/Solution:

The 'Best Ofs' utilize existing and already paid-for manufacturing costs with effective results. To stop releases to avoid direct manufacturing costs is not the most pro-active plan; therefore, the 'Best Ofs' are proving to be the best approach in this situation.

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Biography

Adjunct Professor Art Phillips is Director of the UBSS Centre for Entrepreneurship. He is a composer of film, television, and popular music and has worked in film and television for over 30 years. Currently, he teaches in the MBA program at UBSS, adjudicates in the institution's undergraduate program and sits on several of its committees including the UBSS Academic Senate. He is passionate about keeping his lectures engaging for his students and has a profound interest in digital and virtual teaching.



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<http://www.artphillips.com>

Bio of author of case study, Adjunct Professor Art Phillips:

<https://101.audio/bio-art-phillips>

101 Music Pty Ltd®:

<http://www.101.audio>