

Berklee College of Music

Research Media and Information Exchange

Global Entertainment and Music Business

Culminating Experience Projects

7-1-2014

“What Dreams Are Made Of”: My Experience in the Artist & Repertoire/Artist Management Field

Jasmine Shepard

Follow this and additional works at: <https://remix.berklee.edu/graduate-studies-global-entertainment-business>

Recommended Citation

Shepard, Jasmine. ““What Dreams Are Made Of”: My Experience in the Artist & Repertoire/Artist Management Field.” Master's Project, Berklee College of Music, 2014. <https://remix.berklee.edu/graduate-studies-global-entertainment-business/13>

This Culminating Project is brought to you for free and open access by the Culminating Experience Projects at Research Media and Information Exchange. It has been accepted for inclusion in Global Entertainment and Music Business by an authorized administrator of Research Media and Information Exchange. For more information, please contact jmforce@berklee.edu, mburke3@berklee.edu.



Berklee
college of
music

Valencia Campus

Berklee College of Music Valencia
Culminating Experience Thesis Reflective Paper

Operational Project: A&R/Artist Management Disciplines

“What Dreams Are Made Of”

My Experience in the Artist & Repertoire/Artist Management Field

Written by: Jasmine Shepard
Master of Arts Candidate
Global Entertainment and Music Business Program

June 27, 2014

It was no surprise that when I arrived at Berklee Valencia my culminating experience would result in pursuing my ideal breakthrough position within the entertainment industry as an artist & repertoire scout. This mission led me to chasing my dream and taking my career aspirations to a higher level. The journey began....

Initially I proposed to find 2-3 different artists to assist them with creating separate EPs. My duties would range from artist development, coordination of studio sessions, marketing and promotion, and even social media management. I sought to work with multiple artists with hopes of gaining a multifaceted management experience (since each artist, project, and relationship is unique). However, there were three artists who originally consented to collaborate with me, and unfortunately one of the artists left Berklee to pursue other endeavors. Immediately I was given a realistic portrayal of how relationships could either flourish or dissipate within the blink of an eye! I was wide-awake! I had no control over the situation and had to recoup from the initial blow of losing a talented artist by vowing to maximize this experience with the prospect of working with two incredibly gifted artists who had much to offer.

Summary of tasks completed:

- Networked with fellow musicians within the Berklee community who were able to assist with playing instruments during recording sessions.
- Met regularly with artists to ensure that we were moving in the creative/artistic direction that they desired.
- Decided which songs to cover—developed the direction for the sound of each respective project.

- Found producers who assisted with formulating a Jazz sound/fusion and Gospel sound.
- Recruited studio engineer(s) for recording sessions.
- Reserved/booked studio time for recording sessions.
- Created original material for original recordings.
- Developed Facebook fan pages to promote artists and their songs/the EP to build rapport and ultimately establish a following and enhance their brands.
- Create electronic press kits (EPKs) for each artist to promote their music and enhance their brand image.
- Document the process via video—including recording sessions, performances, and allow the artists to introduce themselves to new listeners/potential fans. This footage will be used as content for EPKs, Facebook pages, and YouTube to promote and display the artists' talent and skills to hopefully build a spirit of “connectedness” with listeners/viewers/subscribers.
- Selected EP artwork.
- Distribution formats—Downloads or streams via SoundCloud.
- Provided social media management across multiple platforms (i.e. Facebook, SoundCloud, Twitter, etc.)

The Process:

One of the most important tasks was to find artists to work alongside with who were not only talented, but that had that “it” factor that made them stand out from all of the rest. As the Fall semester continued on, I was in search of finding talent...that was my mission.

Originally I tried to find singers/musicians within the Valencian community because I thought it would make for a valuable, eclectic/diverse musical experience to work with talent outside of the Berklee Valencia bubble. However, sometimes things can be a lot easier said than done. I was searching for talent, but bluntly none of them blew me away and it was becoming difficult to find artists to work with for various reasons. I had also encountered this obstacle around the same time period for the artist management course that I

was taking that semester. I continued to persevere and remain steadfast in my mission of finding talented artists to work with and subsequently who would be interested in my assistance with their career goals.

I remained optimistic and unceasingly kept my eyes and ears open for artists to work with, especially since time was flying by and I wanted to ultimately be excited and proud of the talent that I would be working with. Eventually I realized that I didn't have to compromise the idea of working with diverse artists, our campus has students from over thirty countries! After letting that sink in, I asked my peers and colleagues if they knew of any great singers and musicians within our Berklee Valencia community and I repetitiously heard the same 2-3 names. I had met a few of the people that were mentioned, but I made it my mission to attend any shows or events where they would be performing to make my own assessment and to also inquire if they were already being scouted or managed by someone else.

After attending a few of those shows, I proposed the idea of assisting these prospective artists to reach shared interests on their end and my end that would entail the aforementioned tasks. They each consented. I now had two artists who officially confirmed to collaborate with me on my thesis! I was ecstatic and ready to get to work and make it happen. Lyncia Pivert captured my immediate interest because of her powerhouse voice and the stark contrast between her onstage demeanor and general disposition. Her offstage disposition is very laidback and she seems shy, but whenever she opens her mouth to perform you can instantly see and hear her come alive! I was completely blown

away when I heard such a big voice erupt from such a petite, demure, coy young woman.

Lyncia is from French Guyana where she grew up studying music throughout the course of her life and was previously a vocal coach before attending Berklee Valencia. One of the factors that really connected me with her was her passion for Gospel music. For myself, growing up in the Southern region of the United States, Gospel music is such a strong force and huge impact for many people (including me). The Southern region is known as the “Bible belt” so Gospel music and religion are intertwined in many aspects of Southern culture and “Southern hospitality.” Her goal after graduation is to become a Gospel singer in the Southern region of the States and to ultimately collaborate with well-known Gospel artists. I was also drawn to the fact that although French is her first language, she used Gospel music as an avenue to learn English and as a crutch to help strengthen her faith and bond within her religious belief system. This component of singing and arranging English Gospel songs to French or bilingual songs was appealing as well. It demonstrated some of her versatility.

The second artist that concurred to work with me was Cassandra Allen. She hails from a small town outside of Detroit, Michigan where she grew up singing classical music and was even a member of the Placido Domingo Children’s Choir in Michigan. She continued to study classical voice at Howard University prior to attending Berklee Valencia. She openly expressed to me that she wanted to transition from classical music/voice into the Jazz realm. Her appeal that warranted my interest in wanting to develop/manage her was

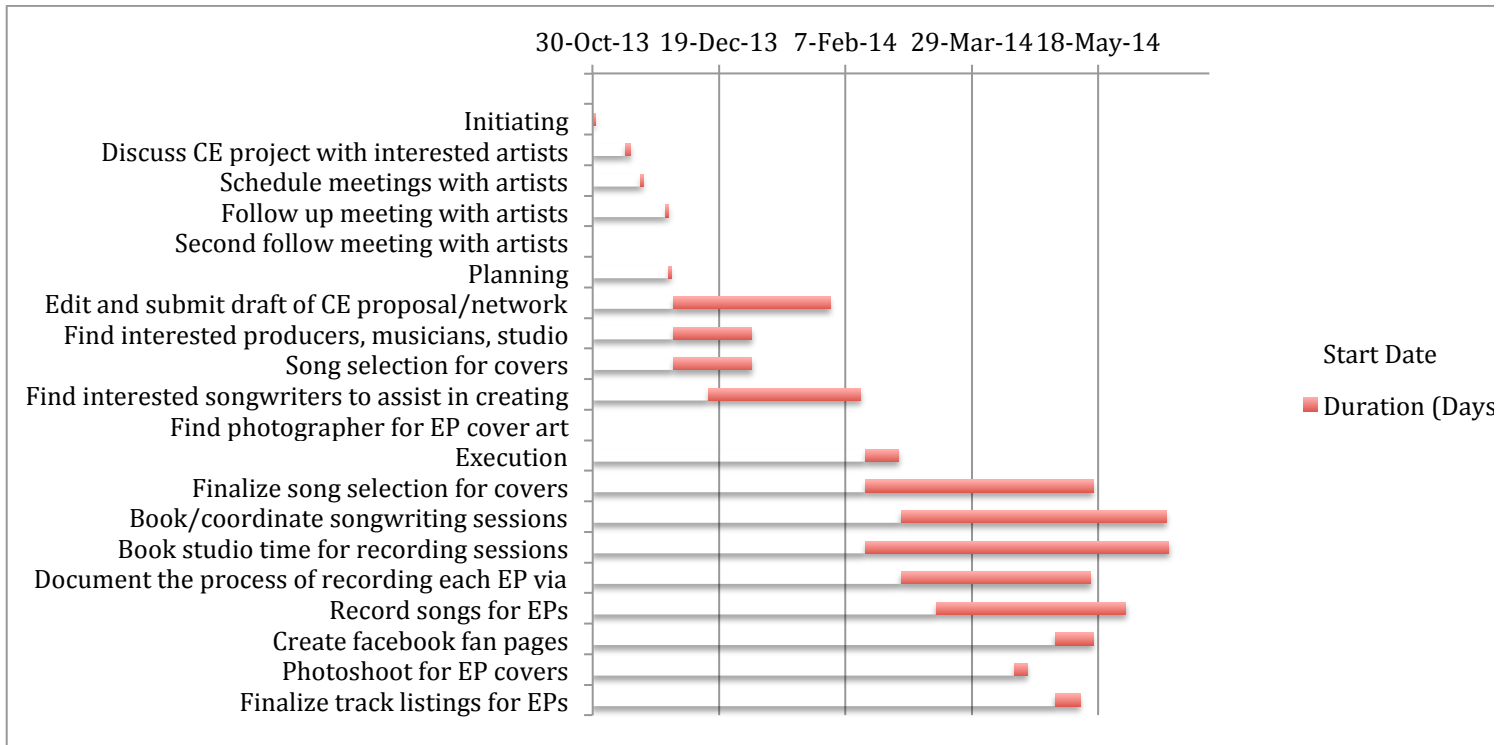
recognizably her voice/talent but the fact that she was the only performance student interested in Jazz stood out. I wanted to explore the possibility of working with an artist who wanted to fuse multiple genres to create a distinctive sound. We shared some of the same musical influences from the Jazz world, and she was inspired by some of the greats such as Thelonious Monk, Ella Fitzgerald, and Sarah Vaughan to name a few. I loved how eager and excited she was to work on creating an EP!

My personal goals for this project were to ensure not only my happiness but to provide assurance, contentment, support, and hopefully happiness to the artists that I was would be working with. I've had professional workforce experience and unfortunately I knew how it felt to be unhappy and unfulfilled. That component was a huge part in how I decided to apply to Berklee Valencia and why I wanted to pursue my dreams furthermore. It's simple I wanted to be happy and fulfilled! I enjoy giving back and helping others and with this thesis project I wanted to be able to do just that!

I aimed to provide guidance to the artists that I worked with to be able to help them grow in their respective career paths and to meet their own professional goals. The emotional component of scouting/management is a crucial piece within my ideal profession. This was continually displayed throughout the course of my hands on thesis project. Often times when dealing with artists, their professional goals and personal goals can intertwine because a huge aspect of ensuring success is making sure that they're emotionally fulfilled and stable. Emotion is what allows us to connect with music. It allows us to be

in touch with our feelings. If an artist isn't in touch with the feelings that they need to tap into to complete their goals, it can be challenging.

Below is a Gantt diagram/timeline that was the premise for meeting the deadlines that I set for my culminating thesis.



The Results/Impact:

This thesis opportunity allowed me to see the different paths and dynamics of a A&R/manager and artist relationship. Although I worked with two artists, each experience was unique as I anticipated, but there were some things that I didn't anticipate initially. Honestly, I didn't know what to expect entirely, I had a very general idea. Previously I had worked with artists, but it was in a consulting capacity. The only way to find out was by doing...bon voyage!

Let's start with Lyncia...Lyncia was very hands on from the first day of our journey! She had a very clear vision of what her artistic identity looked like and how she wanted to brand herself. Throughout the multiple studio sessions she could easily decipher what material she wanted to keep, detect any changes that needed to be made in order to make sure that the each track was to her liking. During each session we would confer about topics such as background vocals, timing, mixing, etc.

The track that took the longest amount of time to record and finish was "Jesus Will." The track is a cover of Gospel singer Anita Wilson's song of the same title. She changed the arrangement of the song. It had about 7-8 different layers of background vocals to give the track the feel of a mass choir singing behind her. Since there were so many layers in the song it was imperative that we worked with the same engineer. When there are multiple layers within a track, it can be confusing for another person to decipher (especially if they were not present for the recording/overdub sessions). It took multiple sessions to adjust the overdubs, adhere to the arrangement of the song, and to finally mix and master the song.

One of the most special and poignant moments that I was able to share with Lyncia was when we were able to attend an A&R workshop with two music industry professionals that visited Berklee Valencia. I encouraged her to submit her song to see if she would be selected as one of the artists to receive feedback during the workshop. Fortunately she was selected and received valuable feedback from Yung Guru (a critically acclaimed recording engineer for Jay-Z)

and Sean C (a Grammy Award winning producer and A&R) as well as praise for how much the song was well received! I was very proud of her in that moment! She lit up and seemed very appreciative and humble of the feedback.

We recorded four songs for her EP release (Please refer to the track listing below.)

Lyncia's EP—"From My Home To You"

Track listing:

1. Jesus Will
2. Tiens Bon (Hold On)
3. Je Te Donne Tout "More" featuring Sammy
4. Pa Laguè Mo

"Jesus Will" was selected as the lead single from Lyncia's project. The tempo of the song is upbeat and uplifting very much like its message. The progression of her voice throughout the song is amazing as well as the harmonies and background vocals. This song was utilized to help her reach her target audience of Southern Gospel aficionados.

We worked very well together and she was very good at openly communicating with me as I was with her. Majority of the time she would be sure to send me any important dates, enlighten me on any of her needs (i.e. studio time, musicians, content for social media, concerns, etc.). I was fond of her work ethic and take-charge attitude. She's very driven and takes a lot of initiative. She was very easy to work with and that made things work out smoothly. I worked closely with her to assist with building her social media presence. My jury member, Gwendolyn Alston was extremely instrumental in

providing me with constructive feedback and suggestions re: social media to contribute to the success of my thesis project.

Prior to our collaboration Lyncia solely owned a personal Facebook page and was not active on other social media platforms. I facilitated the creation of her Facebook Fan page, Twitter, YouTube and SoundCloud accounts. I also advised her on the creation of other useful social media tools that could be helpful in her quest, while giving additional recommendations that I received from Gwendolyn. (Attached is a social media campaign template that provides a more in-depth analysis of how I aimed to market, promote, and identify/build her audience.)

I also reached out to various people who were able to take professional photos to be used as content and promotional tools. Prior to our working relationship, Lyncia didn't have any updated content to share with some of her audience on her personal page. I organized two photo shoots, and two different interviews/snippets to be utilized in branding her and aiding her with furthering her career.

Under my guidance, I helped Lyncia to create a clearer picture of her artistic brand and assisted in laying the foundation so that she can now build upon it. Inevitably she would've released music, but previously she hadn't identified a real audience. She hadn't made herself visible as an artist, which is extremely important during this technological era. I wholeheartedly know that I dedicated myself to making sure that not only was she excited and satiated with her project, but that people were paying attention. Prior to our partnership, she

irrefutably had the talent, but she needed more structure. I was able to help her organize and structure things in her favor for this step while providing her with the tools to continue to manage herself if necessary upon graduation from Berklee.

Next up...Cassandra...She was the second artist who I aspired to develop/manage short-term for this project. We met frequently to discuss the creative direction of her project and how it should sonically be presented. She changed her mind like the weather...frequently! Although she could easily cite her musical influences, it was difficult for her to craft her artistic identity and to decide how she wanted to be presented to the world. What was her brand? Who are you? I constantly tried to help her answer these questions. She wanted things to be perfect, as I did to, but there's no such thing as perfect. She often wanted to filter everything according to the preferences of others. It was very difficult for her to be true to herself and that was reflected whenever it was time to record. Working with this type of artist was challenging most of the time because I never knew what to expect. Needless to say it was tough to stick to our deadlines. I had to really emphasize the importance of adhering to those while still being able to obtain a high musical quality for her project.

Over time, Cassandra seemed to have lost that glimmer that she once had in her eye when we initially started working together. I was honest with her about how she didn't seem like herself at the time. I realized that she was dealing with various things that were affecting her emotional stability, so I always made sure to be a good listener. I would allow her to vent about her frustrations and it

usually made a difference with her demeanor and willingness to work and being ready to record. I wanted her to know that I was truly supportive of her and that I didn't mind lending an ear whenever she needed to express herself.

She seemed to be very reluctant to trust people that wanted to help her. This was a challenge because after recording sessions, it was difficult to get the tracks from her. I'm unsure of what previous experiences she may have had prior to our partnership, but I was constantly trying to earn her trust, which could be draining at times. Regardless I always took pride in being professional and treating people the way that I would like to be treated.

I had to hunt her down majority of the time and getting tasks completed seemed to frequently revolve around her schedule and availability. During the last few weeks of finishing up her EP she was MIA (missing in action). The only means of communication that she has are either email or Facebook. She doesn't have internet at home so I was limited with ways to contact her. It blatantly seemed that she didn't want to work anymore.

She expressed to me in mid-March that she had no desire to perform in Valencia and that she disliked being in Spain. During the month of June she followed that statement up with stating "I no longer have the desire to sing anymore." As an A&R/manager this is the last type of statement you ever want to hear from an artist. My heart dropped in that moment because she was ready to give up on her dream! She was ready to give up on her goals because she wasn't happy with her experience in Spain. I continuously stayed in her ear about all of the positive things she had done and how hard she had been working on her

tracks and all of the time that had been dedicated to her project. It would've been a smack in the face to her and to all of the other people who had devoted their time to her project.

Cassandra was also selected for the A&R listening session with Yung Guru and Sean C. Yung Guru was completely enamored with her cover of Cesaria Evora's track "Sodade." There seemed to be a light at the end of the tunnel during that week! In that moment I saw a flicker of hope in her eye, but sadly it burned out a few weeks later. I was hopeful that this would be that extra push that she needed to put her back on track. She has been in a terrible slump...a downward spiral of negativity. I've tried talking to her and even referring other people that she holds to high regard to speak with her and provide her with words of encouragement. She stated that she wanted to go back to "Corporate America" although she told me after meeting her that she hated that environment and that was why she came to Berklee Valencia.

It's sad to potentially witness a person with so much talent give up. As an A&R/manager this has been a difficult position to be in. At first I felt like I had started to fail her when she first mentioned her doubts and reservations. I was thinking of all the ways that I could help her, but I realized that she didn't want to help herself. The last month of school she became unresponsive and somewhat uncooperative. She even told me that she didn't need help anymore and that she could finish everything on her own. She wasn't always organized and often didn't inform me that she booked sessions or I would receive a last minute notice. Regardless I would try my best to accommodate her needs.

I provided her with constructive feedback and positive recommendations from my jury member (which she rarely took heed to). She agreed to let me help her manage her social media platforms, which then turned into me giving her social media tips since she reluctantly wanted to give me access to her accounts towards the end of our. I created a social media campaign template for her as well (attached.) She really wanted to be in control, and she always was. I always let her know that from the beginning I was just here to guide her, not take the wheel away from her.

I expected more from her and I was disappointed at the outcome. I don't believe that she was appreciative at times of my presence and support. She wasn't the most joyful artist to work with since she was coping with various things that brought down her energy/light. If we were bound by a contractual agreement, I would've considered dissolving it because she eventually was uncooperative. Unfortunately she was her own worse enemy and there wasn't much I could do to change her mind. I've remained positive throughout. An artist can't expect to be successful with just talent alone, hard work pays off. She actually had the audacity to ask me towards the end "what have you done for me?"

Let's run down what exactly my value was to her project. Cassandra had no visibility online whatsoever. Why make music to only keep it on your laptop or submit it to a black hole that people will never see or know about because there is no engagement or connectedness? I facilitated the creation and updates of her

social media pages (i.e. Facebook Fan page, Twitter, Instagram, SoundCloud, etc.). She solely owned an outdated website, and respective outdated YouTube and SoundCloud accounts. With the minimal cooperation that she did offer we were able to create some traction. I feverishly assisted her with identifying her brand and attempting to build it. She is now able to leave from Berklee with professional photos, interview footage and behind the scenes content, as well as an amazing EP that can be used as a stepping-stone to build her Jazz repertoire and to establish her brand. With my dedication and coordination to both our personal goals, I do not believe that she would have these tools. She recorded five songs and we have been promoting the lead single “Sodade.” Her track listing can be found below.

Cassandra’s EP—“The Mediterranean Experience”

Track listing:

1. Sodade
2. Petit Pay
3. Angola
4. Besame Mucho
5. Drumm

“Sodade” was chosen as the lead single because it embodied her ideal of combining/fusing Jazz with Mediterranean influences. Her voice flows seamlessly over the arrangements. She sings beautifully in Portuguese, although she didn’t know the language. Honestly, I’m a fan of her rendition of the song over the original.

This single showcases her potential and the range of her musical identity. I’m continuing to encourage her to sing, because this song showcases how talented of an artist she really is. Hopefully she’ll search within herself to seek the peace and inner happiness that she lacks. I realized that although people may not appreciate you at times or may seem uncooperative, that I still had to maintain

my work ethic and still meet the goals the best that I could. I always needed a backup plan or two. Although things may have taken a detour recurrently, eventually they would get back on course. I refused to give up...

Next Step:

After this realistic experience of management, I realized that I'm equipped more now than ever to enter this field. Although there may be bumps in the road along the way, it doesn't mean that there isn't a light at the end of the tunnel. I was challenged at times, but I had to remain optimistic. Overall I achieved my goal of finding happiness in this profession, and I hope that there were times where my artists were happy as well. I can't categorize either of my experiences or hold any type of bias because each artist relationship will be different. The unknown component of what to expect can be taxing but also exciting as well. The positive facet of being able to build with an artist and establish great chemistry and rapport while building our respective brands will continuously inspire me.

I will continue to pursue a career in this field and I'm optimistic about the opportunity of working with a label or artist management company after graduation. I also realized that I enjoyed social media management as well. I've recognized the added value of social media management throughout my time at Berklee and I've gained a deeper understanding with this project and how it can be used as a tool to assist artists. I was able to use websites such as HootSuite to obtain data analytics and insights on how goals were being met or what things could be taken to achieve those goals. Data analytics is also changing the way that A&Rs/artist managers develop their artists, and I feel that I'm a step ahead.

With these tools and the enhancement of my skill set I look forward to the road ahead.

Additionally, I met individually with each artist and gave them feedback about our experience and social media tips that can be useful in addition to the resources that they're now equipped with. I wish them both the very best in their future endeavors and with continuing to pursue their goals and dreams.

Contribution To The Discipline/Profession:

This will assist me in the artists & repertoire/management fields by having the opportunity to oversee multiple projects by different artists at the same time. This enables me to obtain a realistic opportunity and idea of the duties that an artist & repertoire representative must fulfill. Throughout my studies here at Berklee Valencia, courses such as artist management, social media management, the record label practicum, and "how to market a record," aided in expanding my knowledge in the A&R/artist management field. I was able to apply various concepts to real-life situations.

This project contributes to enabling me with my career endeavors to be more adept in the profession of working directly with artists and supervising their projects from start to finish to ensure a high quality work. The EPs will be utilized as tools for these artists to use as they continue to develop and promote their talents and music careers. These EPs will be definitive of who they are

creatively and artistically and will hopefully serve as a stepping-stone in attaining the next step in reaching their goals.

Other:

I am very appreciative for the support of my jury member, Gwendolyn Alston and also of the vital feedback and support from my program director, Emilien Moyon who also served as my advisor throughout the course of my culminating experience. I was able to meet individually with each of them regularly which contributed to the success of my project. Gwendolyn was instrumental in the creation of the social media campaign plans/templates that I established for each artist. I genuinely felt encouraged and supported throughout. This experience will forever be embedded in my memory for various reasons and the positive aspects outweigh some of the adversity that I faced. I will continue to lace up my boots and take on the world.



Valencia Campus

Social Media Campaign Overview

Our 5 Step Plan:

- What do you want?
- Who is your audience?
- Where do they hang out?
- How do you want to reach them?
- What do you want to achieve with them?

These are the 5 Important Rules of Social Media:

1. Listen
2. Engage
3. Ask/Act
4. Analyze
5. Adjust

Artist Background: Lyncia Pivert

What asset do you own or control that provides a competitive advantage in a given market?

Quality of music, bilingual (French/English)

Style: Gospel, Southern Gospel, Praise and Worship, Soul-ful, Neo-Soul, Afro-Caribbean, Soul

Entertainment product (*band, label, artist, song*): Inspirational music, Gospel
artista/music

Asset: Music

Competitive advantage (*what will motivate people to follow you, listen to your music, buy your product, spread the word?*):

Afro-Caribbean cultural roots, bilingual, her musical background/journey.

Key words: Gospel, Worship, Soul, Guyana, RnB, NeoSoul

1. Who is your audience?

Audience (*fans, family, influencers, include core, secondary and tertiary...*):

Core audience-[Male/Female \(18-40\)](#)

Secondary- [Church goers](#)

Tertiary-[Family, friends, influencers](#)

Where does your audience hang out?:

Audience	Online	Offline
Core	Instagram, Twitter, Facebook, YouTube	Church, Gospel concert
Secondary	Instagram, Facebook, Twitter, YouTube	Church, Gospel concert
Tertiary	Instagram, Twitter	Church, Gospel concert

2. Goals

Objectives: [To gain a fan base/following, gain visibility across multiple platforms, launch her career, and to engage with followers.](#)

Timeline: [Four months](#)

3. Resources

Social media platforms: [None; Owns a personal Facebook page](#)

Goals: [Create Facebook Fan Page, Twitter, and SoundCloud accounts](#)

Facebook	Twitter	SoundCloud	YouTube
206	60	8	9

Website platforms:

www.youtube.com/channel/UCLt8E1PEcA4vFTAnEb2HBLQ/videos

www.about.me/lyncia.pivert

www.facebook.com/LynciaSeph

<https://soundcloud.com/lynn-42>

Elements on website (*blog, video, ecommerce...*): [Videos, content, photos, articles, music.](#)

4. Engagement

Calendar of social media activity:

Xx videos week/month/trimester (Weekly) Goal-Once a Week

Xx tweets day/week 10 Tweets per day

Xx FB posts day/week Goal-1-2x a week

Online actions (*social media activity, crowdfunding, videos, audio, games, chats, google hangouts*):

Create social media pages: Facebook Fan Page, SoundCloud, and Twitter

- Upload content such as articles, videos, and music clips
- Interact with audience
- Tweet/ post on social media regularly re: shows/live events/, studio footage, studio versions of songs, engage in dialogue with fans.

Offline actions (*events, gigs, flashmobs, house parties...*):

Performances

Film footage for social media

Potential partners online and offline (*bloggers, industry leaders, organizations, corporations, local businesses...*):

Online: Gospel artists, Churches, Charities, Religious organizations/affiliations, bloggers, local artists

Offline: Perform/partner with Gospel artists, churches, religious organizations.

Actions with potential partners: *Song collaborations, performances, awareness, promotion, etc.*

5. Results

Evaluation (*analytics, fans and followers, etc.*):

Facebook: **206 Likes**

Twitter: **60 Followers**

SoundCloud: **8 Followers**

YouTube: **9 Followers**

Next actions (*based on analysis of results*):

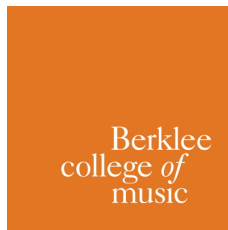
- Continue to post regularly (photos, music, content, etc.) according to the goals mentioned in the engagement section.
- Adjust your posts to match the level of engagement that you would like to achieve with your followers/fans/audience.

****Here is a useful table that will assist you about what the best time to post.****

SHARE AT THE RIGHT TIMES

Different social networks have different peak times for posting. Take advantage!





Valencia Campus

Social Media Campaign Overview

Our 5 Step Plan:

- What do you want?
- Who is your audience?
- Where do they hang out?
- How do you want to reach them?
- What do you want to achieve with them?

These are the 5 Important Rules of Social Media:

1. Listen
2. Engage
3. Ask/Act
4. Analyze
5. Adjust

Artist Background: Cassandra Allen

What asset do you own or control that provides a competitive advantage in a given market?

Classically trained vocalist, grew up singing classical music in the Placido Domingo Children's Choir, fuses genres together to create a unique sound.

Style: Jazz, Mediterranean, R&B, Soul, Neo-Soul

Entertainment product (*band, label, artist, song*): Music, Fusion of Jazz and Mediterranean inspired songs

Asset: Music

Competitive advantage (*what will motivate people to follow you, listen to your music, buy your product, spread the word?*):

Musical background, vocal range, emotional depth/connection, passion

Key words: #CassandrasVoice, #Jazz, #MusicIsLife, #Sodade

1. Who is your audience?

Audience (*fans, family, influencers, include core, secondary and tertiary...*):

Core audience-[Male/Female \(18-60\)](#)

Secondary- [Classical music aficionados, Jazz fans](#)

Tertiary-[Family, friends, influencers, R&B, Neo-soul fans](#)

Where does your audience hang out?:

Audience	Online	Offline
Core	Instagram, Twitter, Facebook, YouTube	Concerts
Secondary	Instagram, Facebook, Twitter, YouTube	Concerts
Tertiary	Instagram, Twitter	Concerts

2. Goals

Objectives: [To increase her fan base/following, build her brand presence, gain visibility across multiple platforms, promote awareness about her projects, and to interact with fans.](#)

Timeline: [Four months](#)

3. Resources

Social media platforms: [Owns a personal Facebook page and outdated YouTube Channel](#)

Goals: [Create Facebook Fan Page, Twitter, and SoundCloud accounts](#)

Facebook	Twitter	SoundCloud	Instagram
60	85	392	411

Website platforms:

www.facebook.com/CassandraAllensVoice

<https://soundcloud.com/CassandrasVoice>

www.twitter.com/CassandrasVoice

www.about.me/cassandra.allen3

Elements on website (*blog, video, ecommerce...*): [Videos, content, photos, articles, music.](#)

4. Engagement

Calendar of social media activity:

Xx videos week/month/trimester (Weekly) Goal-Twice a Week

Xx tweets day/week 20 Tweets per day

Xx FB posts day/week Goal-2x a week

Online actions (*social media activity, crowdfunding, videos, audio, games, chats, google hangouts*):

*Create social media pages: Facebook Fan Page, Twitter, Instagram

*Update SoundCloud and YouTube platforms

- Upload content such as articles, videos, and music clips
- Interact with audience
- Tweet/ post on social media regularly re: shows/live events/, studio footage, studio versions of songs, engage in dialogue with fans.

Offline actions (*events, gigs, flashmobs, house parties...*):

Interviews

Photo shoots

Performances

Film footage for social media

Potential partners online and offline (*bloggers, industry leaders, organizations, corporations, local businesses...*):

Online: Collaborations with classical and Jazz artists, organizations, bloggers, local businesses, educational institutions that support classical and Jazz music.

Offline: Perform/partner with Jazz festivals/institutes, network with fellow artists and musicians

Actions with potential partners: *Song collaborations, performances, awareness, promotion, etc.*

5.Results

Evaluation (*analytics, fans and followers, etc.*):

Facebook: *60 Likes*

Instagram: *411 Followers*

Twitter: *85 Followers*

SoundCloud: *392 Followers*

Next actions (*based on analysis of results*):

- Continue to post regularly (photos, music, content, etc.) according to the goals mentioned in the engagement section.

- Adjust your posts to match the level of engagement that you would like to achieve with your followers/fans/audience.

****Here is a useful table that will assist you about what the best time to post.****

SHARE AT THE RIGHT TIMES

Different social networks have different peak times for posting. Take advantage!

Social Network	Peak Posting Times
Facebook (f)	1pm to 4pm
Twitter	1pm to 3pm
LinkedIn (in)	7am to 9am 5pm to 6pm
Google+ (g+)	9am to 11am
Pinterest (p)	2pm to 4pm 8pm to 1am

The infographic consists of five circular icons, each representing a social media platform. Each icon contains the platform's logo and its corresponding peak posting times. The icons are arranged in two rows: Facebook, Twitter, and LinkedIn in the top row; Google+ and Pinterest in the bottom row.