

BERKLEE COLLEGE OF MUSIC

# NO JUICE RECORDS: PARTNERSHIP STRATEGIES

(EXPLORING MUTUALLY BENEFICIAL BUSINESS RELATIONSHIPS  
BETWEEN ARTISTS AND BRANDS)



Submitted in Partial Fulfillment of the Degree of Master of Music in  
Music Production, Technology, and Innovation

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## **ABSTRACT:**

In a world where innovative marketing strategies benefit both businesses and musical artists, it is becoming more and more common for businesses and artists to collaborate. Such collaborations offer mutually beneficial relationships through which audiences of each individual party are exposed to the services or products of the other party. These marketing collaborations have existed in forms of celebrity endorsements, clothing collections, fast food deals, and other product lines. The current project explores similar marketing strategies scaled to a local level. In this project, the author represents the music and media collective No Juice Records and explores the world of brand partnerships with the ultimate goal of preparing No Juice Records for their first brand partnership. The author studies successful industry partnerships, identifies No Juice Records brand values and potential target partners, identifies No Juice Records key audiences, develops an overarching marketing plan, and prepares a partnership pitch deck template. Ultimately, the project documents the journey and process through which the author sets up No Juice Records for their first brand collaboration.

*KEYWORDS:* business, musician, collaboration, mutually beneficial relationships, marketing, local, brand, partnership, audience.

This paper was written without any assistance from generative artificial intelligence.

## 1. INTRODUCTION

This project follows author Jeremy Feng, head of music collective No Juice Records, as he develops the brand and studies brand partnerships in the music industry. The primary objective of this project is to set up No Juice Records for their first brand partnership. After studying industry partnerships, identifying brand values, target partners, and key audiences, developing a marketing plan, and preparing a partnership pitch deck, the author guides No Juice Records towards their first brand partnership with Valencia-based go-kart business Nabella Racing Center, owned by Jose Abella.

No Juice Records, founded in 2022 by Jeremy Feng and Abhi Vemulapati, is a self-produced California based music and media collective that explores the genres of hip-hop, rnb, neo-soul, pop, and rock. At the time of the completion of this Culminating Experience project, the group has released one studio album titled *NO JUICE IN THE TANK*, by No Juice Jem (Jeremy Feng) and No Juice Abhi (Abhi Vemulapati), and is in the process of releasing their second studio album *RUN FAR, FALL HARD!*, by lolitsmatt (Matthew Shay). At this time in their development as a music group, collaborating with a local Valencia business will allow the group to establish ethos within both their organic audience and the Berklee Valencia student body.

With guidance from faculty advisor Grace Puluczek, Jeremy ultimately explores the process through which brands and musicians achieve partnership agreements and follows the formula towards their first partnership with Nabella Racing Center.

## 2. REVIEW OF THE STATE OF THE ART

### 2.1 INTRODUCTION AND HISTORY

Since as early as the 19th century, celebrities have been used to sell products, appearing in posters and other advertisements.<sup>1</sup> While early collaborations such as Mark Twain's co-branded pens utilized celebrity endorsement to establish ethos,<sup>2</sup> collaborations in the modern world continue generating billions of dollars in revenue.<sup>3</sup> Michael Jordan's collaboration with Nike brought in 19 billion dollars from 2018-2023.<sup>4</sup> Today, collaborations exist through many types of products to serve a mutual interest between artists and brands. Brands may look for collaborations in order to explore innovation, renewal, visibility, and attractiveness.<sup>5</sup> This review of the state of the art aims to explore a few modern day examples of collaboration between brands and musicians in order to identify marketing methods benefiting both parties.

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<sup>1</sup> Yakob, "A Short History of Celebrity Selling," *Warc*,  
<https://www.warc.com/newsandopinion/opinion/a-short-history-of-celebrity-selling/en-gb/5973>

<sup>2</sup> "History of Celebrity Endorsements in Advertising: From Doris Day to Liza Koshy to George Clooney," *Taged Studio*,  
<https://tagedstudio.com/history-of-celebrity-endorsements-in-advertising-from-doris-day-to-liza-koshy-to-george-clooney/>

<sup>3</sup> Symonds, "Celebrity Brand Endorsement Is Worth Billions: What Could Go Wrong, Kanye?" *Forbes*,  
<https://www.forbes.com/sites/mattsymonds/2022/12/15/celebrity-brand-endorsement-is-worth-billions-what-could-go-wrong-kanye/?sh=4d3dd2146a64>

<sup>4</sup> Li, "Michael Jordan's Brand Helped Nike Earn \$19 Billion USD in the Past Five Years: Report," *Hypebeast*,  
<https://hypebeast.com/2023/1/michael-jordan-brand-helped-nike-earn-19-billion-usd-past-five-years-report>

<sup>5</sup> Michel and Willing, "The Art Of Successful Brand Collaborations".

## 2.2 NIKE X TRAVIS SCOTT

The relationship between footwear mega-company Nike and Houston-born rapper Travis Scott began in 2017, when Scott and the Nike team decided to implement a number of changes to the classic Air Force 1 Low.<sup>6</sup> The leather was replaced with canvas, a gum outsole was added, and a degree of customizability was presented to fans through removable shoelace adornments and removable velcro swooshes.<sup>7</sup> Since then, Travis Scott has continued to collaborate with Nike, releasing his versions of some popular sneakers such as the Air Jordan 4, Air Jordan 1, and Nike SB Dunk Low.<sup>8</sup>

Through various forms of media advertisement for his sneakers, Travis Scott is also able to generate excitement for his upcoming music.<sup>9</sup> Commercial advertisements for the sneakers often feature his own instrumental music, both released<sup>10</sup> and unreleased.<sup>11</sup> Scott also creates a buzz in both the sneaker and music worlds when he performs or is seen in public with unreleased

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<sup>6</sup> Void, "Travis Scott's Sneaker Collaborations," *Footwear News*, <https://footwearnews.com/fashion/collaborations/travis-scott-sneaker-collaborations-1203281099/>

<sup>7</sup> Void, "Travis Scott's Sneaker Collaborations," *Footwear News*, <https://footwearnews.com/fashion/collaborations/travis-scott-sneaker-collaborations-1203281099/>

<sup>8</sup> Void, "Travis Scott's Sneaker Collaborations," *Footwear News*, <https://footwearnews.com/fashion/collaborations/travis-scott-sneaker-collaborations-1203281099/>

<sup>9</sup> Soldner, "An Analysis of the Marketing and Branding Strategies of Travis Scott's Collaboration with Nike," *University of Tennessee*, [https://trace.tennessee.edu/cgi/viewcontent.cgi?article=3445&context=utk\\_chanhonoproj](https://trace.tennessee.edu/cgi/viewcontent.cgi?article=3445&context=utk_chanhonoproj)

<sup>10</sup> "Air Jordan VI | Travis Scott | Air Jordan," Jordan, <https://www.youtube.com/watch?app=desktop&v=kOUjkeoPZ0U>

<sup>11</sup> "Don't Get Caught," Sam Gilling, <https://samgilling.com/dont-get-caught>



sneakers, hinting at what may hit the shelves in the near future.<sup>12</sup> He also utilizes Instagram and social media to foreshadow what may be next through pictures and other visual media.<sup>13</sup>

Like many other business collaborations, the Travis Scott and Nike relationship is mutually beneficial since it offers Scott a chance to access manufacturing resources he otherwise would not have, and Nike an authentic door to a new audience through Scott's creative energy.<sup>14</sup> Although the sneakers sell out as soon as they are made available to the public, they remain available for fans through the resale market; limited production quantities and massive demand drive up the price of the shoes an average of 400% above retail price.<sup>15</sup> Overall, the collaboration is said to bring Scott approximately \$10 million USD per year.<sup>16</sup> The success of his sneakers is often attributed to qualities described in vague terms such as "vibe" and "gravity", but it is undeniable that the sneaker silhouettes he remixes are some of the most iconic shoes in sneaker history, appealing to both younger and older sneakers fans alike.<sup>17</sup>

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<sup>12</sup> Jones, Welty, Dunne, Felderstein, Destefano, "Every Travis Scott Sneaker Collaboration, Unreleased," *Complex*,  
<https://www.complex.com/sneakers/a/riley-jones/every-travis-scott-sneaker-collaboration-unreleased>

<sup>13</sup> Jones, Welty, Dunne, Felderstein, Destefano, "Every Travis Scott Sneaker Collaboration, Unreleased," *Complex*,  
<https://www.complex.com/sneakers/a/riley-jones/every-travis-scott-sneaker-collaboration-unreleased>

<sup>14</sup> Gorsler, "The Ultimate Sneaker Collaboration Guide," *Highsnobiety*,  
<https://www.highsnobiety.com/p/sneaker-collaboration-guide/>

<sup>15</sup> Brown, "How Hip-Hop Superstar Travis Scott Has Become Corporate America's Brand Whisperer," *Forbes*,  
<https://www.forbes.com/sites/abrambrown/2020/11/30/how-hip-hop-superstar-travis-scott-has-become-corporate-americas-brand-whisperer/?sh=473c84a974e7>

<sup>16</sup> Brown, "How Hip-Hop Superstar Travis Scott Has Become Corporate America's Brand Whisperer," *Forbes*,  
<https://www.forbes.com/sites/abrambrown/2020/11/30/how-hip-hop-superstar-travis-scott-has-become-corporate-americas-brand-whisperer/?sh=473c84a974e7>

<sup>17</sup> Wolf, "Travis Scott Is Nike's Most Powerful Collaborator," *GQ*,  
<https://www.gq.com/story/travis-scott-nike-most-powerful-collaborator>

The Travis Scott and Nike collections can be further viewed as a good representation of a successful modern brand partnership due to overlapping sections between sneaker culture and hip-hop culture. Since many of Travis Scott's audience may also be members of Nike's audience, the collaboration presents itself in a safe and logical manner, generating high demand as seen in data from sales and aftermarket sales.

## 2.3 GAP X KANYE WEST

American rapper and music producer Kanye West's involvement with the American clothing company Gap began when he was a teen, working in one of their retail stores at 15 years old.<sup>18</sup> Since then, West has referenced Gap in song lyrics<sup>19</sup> as well as interviews, stating in 2015 that he wanted to be the "Steve Jobs of Gap".<sup>20</sup>

On June 26, 2020, the Gap brand announced its collaboration with Yeezy, a fashion house developed by West himself.<sup>21</sup> Following the announcement, anticipation amongst fans slowly built with the release of photographs and videos documenting behind the scenes footage of fabric selection and models trying on the sample clothing.<sup>22</sup>

The first collection was made available to the public nearly a year after the initial announcement on June 8, 2021 and consisted of puffer jackets and heavyweight basic hoodies, which West stated were made to be the "perfect hoodie", accessible to anyone who wanted one.<sup>23</sup> These comments follow years of criticism towards the exclusivity of clothing and shoes produced under

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<sup>18</sup> The List Editors. "The Truth About Kanye West's Time Working at The Gap." *The List*, January 12, 2022. <https://www.thelist.com/736240/the-truth-about-kanye-west-s-time-working-at-the-gap/>.

<sup>19</sup> Kanye West. "Spaceship." Track 5 on *\*The College Dropout\**. Roc-A-Fella Records, 2004. CD.

<sup>20</sup> "Kanye West's Gap History." *\*Time\**, February 19, 2015. <https://time.com/3713459/kanye-west-gap/>.

<sup>21</sup> "Kanye West's Yeezy Gap Partnership Reactions on Twitter," *\*Esquire\**, June 26, 2020, <https://www.esquire.com/style/mens-fashion/a32980258/kanye-west-yeezy-gap-twitter-reactions/>.

<sup>22</sup> Isabelle Hore-Thorburn. "Kanye West Teases Colorful YEEZY Gap Collab." *Highsnobiety*, February 23, 2021. <https://www.highsnobiety.com/p/kanye-west-yeezy-gap-collab-teaser/>.

<sup>23</sup> Highsnobiety Editors. "A Complete Timeline of the YEEZY GAP Engineered by Balenciaga Collaboration." *Highsnobiety*, April 1, 2024. <https://www.highsnobiety.com/p/yeezy-gap-balenciaga-collab-release-date-timeline/>.

the Yeezy brand, and align with Kanye's recurring desire to make Yeezy available for everyone who wants to wear the brand.<sup>24</sup>

The collaboration continued with multiple collections, including a collection created in collaboration with Spanish fashion house Balenciaga in February 2022.<sup>25</sup> The addition of Balenciaga to the now 3-way partnership is no surprise to fans, as Balenciaga director Demna Gvasalia has been a frequent collaborator of West's, assisting with design and creation of several Yeezy brand and merchandise collections.<sup>26</sup>

The Gap Yeezy Balenciaga collections were promoted through several lookbooks, photographs, billboards, and commercials.<sup>27</sup> West himself also played a major role in the promotion of the collection, wearing pieces during his live shows, making appearances in the clothing at fashion shows and events, and even using the clothing in many of his music videos.<sup>28</sup> Additionally, in-store experiences were built in certain Gap stores, where West and the team decided to opt to

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<sup>24</sup> Courtney Higgs. "Kanye West's YEEZY Boost 350 V2 'Triple White' is Coming Soon." *\*Refinery29\**, September 19, 2018. <https://www.refinery29.com/en-us/2018/09/210159/kanye-west-yeezy-350-v2-triple-white-launch>.

<sup>25</sup> Jake Silbert, "Every YEEZY GAP Engineered by Balenciaga Piece You Can Pre-Order Right Now," *Highsnobiety*, February 25, 2022, <https://www.highsnobiety.com/p/yeezy-gap-engineered-by-balenciaga-pre-order/>.

<sup>26</sup> NSS Staff. "When Kanye West Discovered Demna Gvasalia." *\*NSS Magazine\**, October 3, 2022. <https://www.nssmag.com/en/fashion/27185/demna-gvasalia-kanye-west-donda>.

<sup>27</sup> "How Much Does YEEZY GAP x Balenciaga Actually Cost? Here's the Breakdown," *Highsnobiety*, February 14, 2022, <https://www.highsnobiety.com/p/yeezy-gap-balenciaga-collection-price-reactions/>.

<sup>28</sup> Kanye West. "Heaven and Hell." *\*YouTube\**, January 10, 2022. <https://www.youtube.com/watch?v=XKWcAsT8Sqc>.

hold the clothing in large industrial style containers reminiscent of trash bags rather than regular clothing racks, giving shoppers a more modern artistic feel to the shopping experience.<sup>29</sup>

In October of 2022, Gap announced that all future Gap Yeezy collections were promptly canceled following West's controversial remarks in the media.<sup>30</sup> The cancellation of the partnership was in mutual favor, as West was also disappointed, making claims that Gap had not followed through on their contractual obligations to create dedicated Yeezy stores and lower clothing prices.<sup>31</sup>

Measuring the success of the Gap Yeezy collaboration is especially complicated due to unusual circumstances ultimately leading to the cancellation of the partnership. The partnership may have made sense in multiple dimensions such as in the eyes of audiences, goals of both parties, and profitability, though the collaboration can be ultimately deemed unsuccessful due to conflicts between both parties.

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<sup>29</sup> Mary Hanbury. "What It's Like to Shop for YEEZY GAP." \*Business Insider\*, August 4, 2022. <https://www.businessinsider.com/what-its-like-to-shop-for-yeezy-gap-photos-2022-8>.

<sup>30</sup> NBC News, "Gap Yeezy products canceled, taken off shelves immediately," NBC News, June 11, 2024, <https://www.nbcnews.com/business/consumer/gap-yeezy-products-canceled-taken-shelves-immediately-rcna53971>.

<sup>31</sup> NBC News, "Kanye West ends Yeezy partnership with Gap," NBC News NOW, video, June 10, 2024, <https://www.nbcnews.com/now/video/kanye-west-ends-yeezy-partnership-with-gap-148567621630>.

## 2.4 OREO X LADY GAGA

The OREO and Lady Gaga collaboration was announced in December of 2020.<sup>32</sup> The collection included limited edition Oreo packages that were specially decorated with the colors and motifs of Lady Gaga's 6th studio album *Chromatica*.<sup>33</sup> The cookies included came in three different designs and were all pink with green filling.<sup>34</sup>

The collaboration came amidst OREO's new approach of incorporating music into their brand DNA. U.S. Senior Director of Oreo Justin Parnell said in an interview, "Over the last few years, music has become a key element of our purpose to spread more joy and playfulness in the world through partnerships and entertainment properties alike. We're absolutely thrilled over our newest collaboration with one of the biggest pop culture icons of a generation. Together with Lady Gaga, we cannot wait to unleash her world of *Chromatica* on our OREO cookie and encourage fans to spread musical messages of kindness to create a brighter and more connected country."<sup>35</sup>

Fan reaction towards the collaboration was generally positive, with over 300 thousand engagements and an increase of over 1 thousand followers for OREO's Twitter account.<sup>36</sup> The

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<sup>32</sup> "Lady Gaga x Oreo," Lady Gaga Wiki, Fandom, accessed June 12, 2024, <https://ladygaga.fandom.com/wiki/Oreo>.

<sup>33</sup> "Chromatica (album)," Lady Gaga Wiki, Fandom, accessed June 12, 2024, [https://ladygaga.fandom.com/wiki/Chromatica\\_\(album\)](https://ladygaga.fandom.com/wiki/Chromatica_(album)).

<sup>34</sup> Crystal Ro, "We Tried Lady Gaga's New Chromatica Oreos and They're *Chef's Kiss*," BuzzFeed, January 28, 2021, <https://www.buzzfeed.com/crystalro/lady-gaga-oreos-taste-test>.

<sup>35</sup> Mondelez International, "Lady Gaga x OREO: Chromatica Collaboration," Mondelez International, accessed June 12, 2024, <https://www.mondelezinternational.com/news/lady-gaga-oreo-chromatica-collaboration>.

<sup>36</sup> The Social Element, "OREO & Lady Gaga Collaboration," The Social Element, accessed June 12, 2024, <https://thesocialelement.agency/portfolio/oreo-lady-gaga-collaboration>.

partnership also included a singing competition that encouraged fans to send positive messages to their friends and loved ones. Participants received a chance to win a variety of Lady Gaga merchandise and experiences, including concert tickets and meet-and-greet opportunities.<sup>37</sup>

The collaboration ended with Oreo's pledge to be a sponsor of Lady Gaga's Born This Way Foundation, created to provide resources to support mental wellness in young people.<sup>38</sup> Overall, the partnership seemed to be mutually beneficial to both parties, as Lady Gaga's audience was brought to OREO products, while OREO contributed to Lady Gaga's charity.

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<sup>37</sup> "Submit to 'Sing It With OREO' to Meet Lady Gaga," Music Connection, February 26, 2021, <https://www.musicconnection.com/submit-to-sing-it-with-oreo-to-meet-lady-gaga/>.

<sup>38</sup> Born This Way Foundation, accessed June 12, 2024, <https://bornthisway.foundation/>.

## 2.5 MCDONALDS X BTS

Since Michael Jordan's McDonalds collaboration in 1991, celebrity endorsements and partnerships for the fast food giant have mostly been non-existent.<sup>39</sup> That is until the Travis Scott meal, which was released in September of 2020.<sup>40</sup> This collaboration was followed by the J Balvin meal in October 2020, then the BTS meal in May 2021.<sup>41</sup> It is safe to say that the Travis Scott meal ushered in a new wave of celebrity endorsements for McDonalds, including notably the collaboration with K-Pop supergroup BTS.

The BTS meal included a 10-piece Chicken McNuggets, medium fries, medium drink, and two dipping sauces. The dipping sauces included, sweet chili and cajun, were chosen to represent and reflect the flavor of South Korea's fast food market.<sup>42</sup> Promotion included a commercial featuring the group and their then latest single "Butter", as well as a clothing merchandise collection including bath robes, hoodies, and socks. Digital content was also used as promotional material, which was only available to be seen in the McDonalds app.<sup>43</sup>

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<sup>39</sup> McDonalds, "The McJordan Special (Commercial 1991)", Video, 0:33, 1991, <https://www.youtube.com/watch?v=zI9j-aMsSJ0>

<sup>40</sup> McDonald's Corporation, "The Travis Scott Meal: McDonald's and Cactus Jack Team Up for a New Collaboration," McDonald's, September 8, 2020, <https://corporate.mcdonalds.com/corpmcd/our-stories/article/travis-scott-embark.html#:~:text=To%20snag%20The%20Travis%20Scott,dip%2C%20and%20a%20Sprite%C2%AE>.

<sup>41</sup> Lillian Stone, "Every Celebrity Meal McDonald's Has Ever Created, from Travis Scott to BTS to Cardi B," The Takeout, May 26, 2023, <https://www.thetakeout.com/mcdonalds-menu-celebrity-meals-travis-scott-bts-cardi-b-1850112571/>.

<sup>42</sup> McDonald's Corporation, "Famous Orders, the BTS Meal," McDonald's, April 19, 2021, <https://corporate.mcdonalds.com/corpmcd/our-stories/article/alistair-btsmeal.html>.

<sup>43</sup> Wynne Davis, "K-Pop Group BTS and McDonald's Launch Exclusive Meal and Clothing Line," NPR, May 27, 2021, <https://www.npr.org/2021/05/27/1000786862/k-pop-group-bts-and-mcdonalds-launch-exclusive-meal-and-clothing-line>.



The collaboration was a global event spanning over 50 countries and 6 continents, referred to by some as a world “tour”.<sup>44</sup> From a business standpoint, the collaboration was a major success; in the US, McDonalds saw an increase in sales by 25.9% during the quarter when BTS endorsements were rolled out.<sup>45</sup>

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<sup>44</sup> Isabella B. Cho, "Why the BTS-McDonald's Collaboration Matters," The Harvard Crimson, April 23, 2021, <https://www.thecrimson.com/article/2021/4/23/mcdonalds-bts-collaboration/>.

<sup>45</sup> Jordan Valinsky, "McDonald's BTS Meal Helped Boost Sales," CNN, July 28, 2021, <https://edition.cnn.com/2021/07/28/business/mcdonalds-bts-meal-earnings/index.html#:~:text=Sales%20at%20US%20stores%20open,company%20grow%20in%20the%20quarter.>

## 2.6 FORTNITE X ARIANA GRANDE

Between August 6 and August 8 of 2021, a virtual Ariana Grande concert was available for players of the online battle royale video game Fortnite.<sup>46</sup> The event also featured an in-game purchasable character skin and real life physical merchandise, including a shirt and a hoodie.<sup>47</sup> The concert, which streamed a total of 5 times during those dates, featured an Ariana Grande virtual character performing a setlist of 6 songs.<sup>48</sup>

The event was promoted across social media and in-game, through multiple posters and video commercials advertisements.<sup>49</sup> While fans enjoyed the concert, many were disappointed by the physical merchandise, stating that the designs were “lazy” and “uncreative”.<sup>50</sup> Overall, the event brought Ariana Grande fans to the Fortnite game while simultaneously exposing Fortnite players to Ariana Grande’s music, exposing the audiences of both Ariana Grande and Fortnite to one another.<sup>51</sup>

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<sup>46</sup> "Rift Tour," Ariana Grande Wiki, Fandom, accessed June 12, 2024, [https://arianagrande.fandom.com/wiki/Rift\\_Tour](https://arianagrande.fandom.com/wiki/Rift_Tour).

<sup>47</sup> Brett Hemmings, "Ariana Grande Reveals Fortnite Merch Ahead of 2nd In-Game Outfit Release," Fortnite News, March 16, 2022, <https://fortnitenews.com/ariana-grande-reveals-fortnite-merch-ahead-of-2nd-in-game-outfit-release/>.

<sup>48</sup> Donovan Erskine, "Ariana Grande Fortnite Rift Tour Concert Song Setlist," Shacknews, August 6, 2021, <https://www.shacknews.com/article/126018/ariana-grande-fortnite-rift-tour-concert-song-setlist>.

<sup>49</sup> IGN, "Fortnite Rift Tour - Ariana Grande Full In-Game Concert," YouTube video, 13:05, August 6, 2021, <https://www.youtube.com/watch?v=riM0moNk74o>.

<sup>50</sup> Joshua Robertson, "Fortnite Fans Aren't Happy with Ariana Grande Merch," TheGamer, March 17, 2022, <https://www.thegamer.com/fortnite-fans-unhappy-with-ariana-grande-merch/>.

<sup>51</sup> Joshua Robertson, "Fans Aren't Ready for Ariana Grande's Fortnite Concert," TheGamer, August 1, 2021, <https://www.thegamer.com/ariana-grande-fortnite-concert-not-ready/>.

## 2.7 IKEA X SWEDISH HOUSE MAFIA

Swedish furniture brand IKEA are known for their lighthearted approach to marketing and have partnered with several collaborators in the past, including LEGO and Adidas.<sup>52</sup> In October of 2022, IKEA collaborated with electronic music group Swedish House Mafia, releasing a collection of furniture including a turntable, chairs, a desk with studio monitor stands, and other furniture that might be seen in a home studio.<sup>53</sup> Promotion for this collection included the usage of social media to show products and video commercial advertisements featuring the music group and some furniture pieces.<sup>54</sup>

The partnership between Swedish House Mafia and IKEA is fitting not only because both groups are Swedish, but also because IKEA enlisted the help of the music group with the objective of helping their consumers be more “creative” in their homespaces.<sup>55</sup>

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<sup>52</sup> IKEA, "Collaborations," IKEA, accessed June 12, 2024, [https://www.ikeasocialentrepreneurship.org/sitecore/content/nl/aboutikea/home/life-at-home/how-we-work/collaborations?sc\\_lang=en](https://www.ikeasocialentrepreneurship.org/sitecore/content/nl/aboutikea/home/life-at-home/how-we-work/collaborations?sc_lang=en).

<sup>53</sup> Guille Álvarez, "IKEA y Swedish House Mafia Desvelan Todos los Detalles de la Colección Obegränsad," *Fiesta & Bullshit*, October 6, 2022, <https://www.fiestaybullshit.com/ikea-y-swedish-house-mafia-desvelan-todos-los-detalles-de-la-coleccion-obegransad/>.

<sup>54</sup> IKEA, "IKEA and Swedish House Mafia Collection Launching Autumn 2022," IKEA, accessed June 12, 2024, <https://www.ikea.com/es/en/new/ikea-and-swedish-house-mafia-collection-launching-autumn-2022-pub4d829620>.

<sup>55</sup> "IKEA Partners with Swedish House Mafia," *Festival Season*, accessed June 16, 2024, <https://www.festivalseason.es/en/ikea-swedish-house-mafia/>.

## **2.9 CONCLUSION: ARTIST-BRAND CULMINATING EXPERIENCE COLLABORATION**

Many collaborations between artists and brands seem to be deemed “successful” by audiences if the collaboration feels organic and makes sense. Based on the observed examples, the most common way for an organic feeling collaboration occurs when both parties share values, history, or goals. On the other hand, the parties may deem their own collaborations successful if they see an increase in their audiences, especially since most collaborations are formulated for marketing purposes. Success can also be measured by increases in sales, streams, fans, or recognition amongst previously unreached audiences. Overall, the most important aspects for potential partners to consider involve brand values and audience priority.

### 3. DESCRIPTION

#### 3.1 BACKGROUND

This Culminating Experience Thesis Project was completed by Jeremy Feng as part of the MPTI program of Berklee College of Music, Valencia. As the author continued to develop the branding and identity of his music and media collective No Juice Records, the scale of the group's projects began to steadily increase. Towards the beginning of the 2023-2024 academic year, No Juice Records had already released one album, one film, and two collections of merchandise, and a number of short promotional videos.



Figure 1. *NO JUICE IN THE TANK* album cover art. Photographed by Jamie Foundoulis.





Figure 2. *Photography used to promote “Lost In The Hills” merchandise collection. Modeled by Karis Ho in 2023. Photographed by Jeremy Feng.*



Figure 3. *Photography used to promote “Lost In The Hills” merchandise collection. Modeled by Kimberly Lozano in 2023. Photographed by Jeremy Feng.*

The collective was involved in two major projects this year, not including this Culminating Experience project. The first project was the rollout and promotion of *RUN FAR, FALL HARD!*, No Juice Record's second studio album / short film and debut album of artist lolitsmatt, AKA Matthew Shay. Promotion for this project included listening events in various theaters around the world, where the album short film was played for friends, family, and fans. A merchandise collection of two shirts, stickers, posters, event programs, and personalized invitations was released alongside the album and used as promotional material for the project.



Figure 4. *RUN FAR, FALL HARD* Album Listening Event in Irvine. Photographed by Sydney Hom.





Figure 5. *MARATHON COLLECTION* Merchandise sold at the *RUN FAR, FALL HARD* Album Listening Event in Irvine. Photographed by Sydney Hom.



Figure 6. Set up for merchandise sold at *RUN FAR, FALL HARD* Album Listening Event in Los Angeles. Photographed by Matthew Shay.



The second project was the rollout of neo-bossa artist Potsu's album STAR-CROSSED. This project was led by Jordan Feng, and No Juice Records' resources and personnel were involved in the planning and execution of Potsu's Listening Party event, where fans came from around the world to see Potsu and friends perform live, be the first to listen to the new album, and have a chance to win prizes. A merchandise collection was released for this project as well, including an exclusive t-shirt available only at the event. This project was the first project involving No Juice Records commissioned by an artist that was not on the No Juice Records roster.



Figure 7. Jordan Feng and Potsu performing at the STAR-CROSSED Album Listening Party.

By the end of the 2023-2024 school year, both projects were still in progress, as No Juice Records continued to strategize the best way to manage and promote these works.

Since its creation in 2022, No Juice Records has been steadily gaining momentum with the scale of their projects, recognition in their local communities, and quality of their work. By the end of 2023, No Juice Records had already done multiple musical projects, films, merchandise collections, shows, and community events. The branding and DNA of the collective had also strengthened considerably over the past few years. As the team constantly searched for new ways to evolve, Jeremy decided that the next logical step in the growth of No Juice records would be to pursue a brand partnership in order to further connect with local communities and strengthen brand identity.

The overarching marketing strategy of No Juice Records prioritizes first creating a tight community of core fans. This has been and will continue to be achieved especially through the in-person events, such as the Album Listening Events and shows. At these events, fans are invited to view and listen to the art, and are hooked by the films and music. Here, the artists interact with audience members personally to create a sense of community within the audiences.

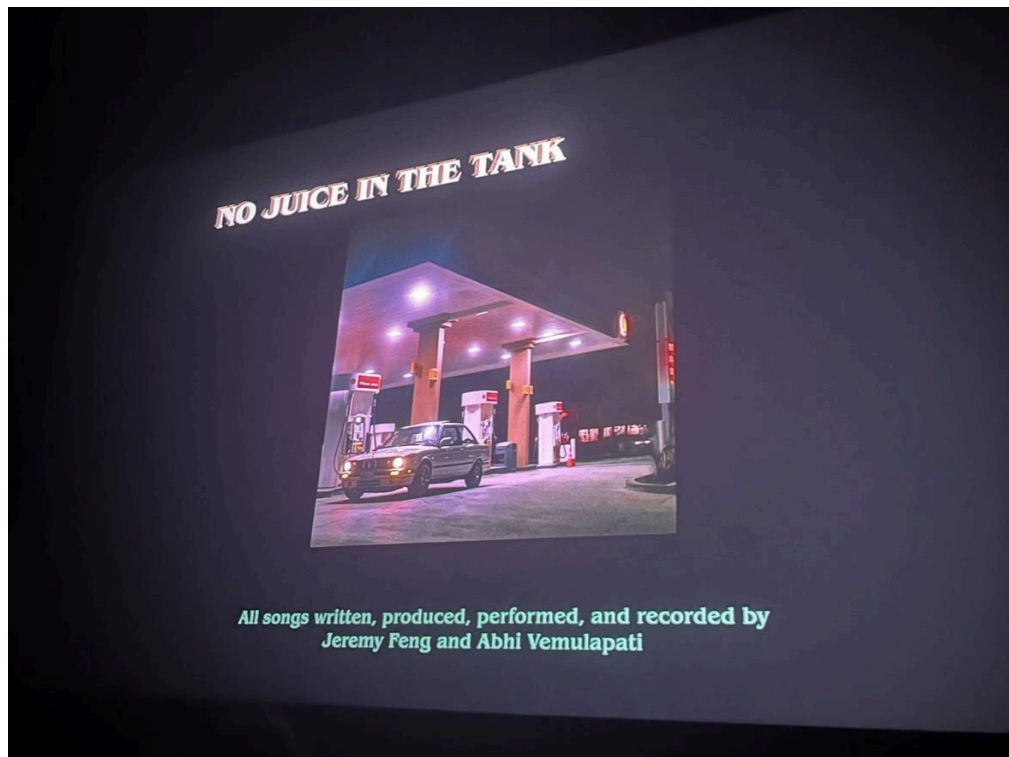


Figure 8. *NO JUICE IN THE TANK* Album Listening Event in Los Angeles. The first Album Listening Event by No Juice Records.

No Juice Records logo and typography creates recognizable branding that spans through all mediums of media, including fashion and merchandise, physical event programs and invitations, and even vehicle decal wraps. The objective of merchandising in fashion is to create conversation starters in the everyday wear of the supporters, while the vehicle decal wraps add familiarity to No Juice Records on the streets of the local communities.



Figure 9. *Jeremy Feng and vehicle branded with No Juice Records decals. Photographed by Matthew Shay.*

The promotional strategy for the music also involves online campaigning, such as playlist campaigning, outreach to blog and media outlets, and social media activity.

Positioning No Juice Records for a future of brand partnerships was new territory for the team, and this Culminating Experience project fits into the collective's overarching marketing strategy by experimenting with a new approach while also considering a larger future involving external brands and businesses.

## 3.2 WORK

With guidance from faculty advisor Grace Puluczek, the author studied industry partnerships to understand the importance of mutually beneficial relationships, how these collaborations form, why or why not these partnerships can be considered successful, and the importance of brand identity and audience analysis. The author chose 6 industry partnerships to analyze, including Travis Scott and Nike, Kanye West and Gap, Lady Gaga and OREO, BTS and McDonalds, Ariana Grande and Fortnite, and Swedish House Mafia and IKEA. These collaborations were found between a wide range of musical genres and types of brands.

The next step in the project included self analysis of the No Juice Records brand and identity. During this process, the author analyzed recurring themes and motifs throughout the No Juice Records projects, and compiled a list of core brand values, including:

- Value in Friends and Family
- Counting one's blessings
- Personal growth
- Respect for art
- Love for racing / motorsport
- Story-telling through car / driving imagery
- Value in connection with local community
- Christian Religious undertones

The mentioned values could be found in all aspects of No Juice Records' works, including the music, lyrics, soundscapes, visual media and imagery, photography and cinematography, merchandising, and promotional material. Through this process, the author came to understand the importance of understanding the identity of one's own brand before pursuing work with other brands and businesses.

The author then compiled a list of potential target partners with overlapping values and audience. Each target partner had the potential to share and expand audiences with No Juice Records, while maintaining an organic and logical sense due to the overlapping values. Local scale target partners included Matisse Club, Nabella Racing Center, and Skate World. Large scale target partners included Raising Cane's, Beats by Dr. Dre, and Fortnite. Global scale target partners included Red Bull, Nike, and Louis Vuitton. The objective of this section was to imagine the potential trajectory of No Juice Records after the completion of the first local brand partnership.

Through organic relationship building between the author, his friends, and racetrack owner Jose Abella, the author finally decided to pursue a partnership between No Juice Records and Nabella Racing Center. The relationship was built over several visits to the race track, and the author and Jose bonded over a mutual love for music and motorsports. The author and Jose agreed to a short term collaboration utilizing creatively directed by the author.

Key audience analysis of No Juice Records was performed through Chartmetric, Social Media engagement, Spotify for Artists, and live event attendance breakdowns. The author found that many of No Juice Records audience could be segmented into four categories, including demographic segmentation, behavioral segmentation, psychographic / attitudinal segmentation, and geographic segmentation:

The No Juice Records audience segmented demographically includes:

- Teens and young adults (23-27 years old, 18-22 years old, <18 years old)
- Male dominant audiences

The No Juice Records audience segmented behaviorally includes:

- Passive listeners: These are listeners who hear No Juice Records on streaming platform radio stations and algorithmic or user generated playlists.
- Casual listeners: These are listeners who discover No Juice Records from other playlists, friends, or social media.
- Engaged listeners: These are listeners who intentionally listen to No Juice Records and save the music to their own playlists.
- Advocates: These are fans who engage with No Juice Records in social media, attend events, buy merchandise, and show the music to their friends and family



The No Juice Records audience segmented psychographically and attitudinally includes:

- Hip-hop, RNB, Pop-Rap fans
- Motorsports lovers
- People who love to go on drives
- Students who work hard and play hard

The No Juice Records audience segmented geographically includes:

- Students of Berklee Valencia
- Students of University of California, Los Angeles
- Students of University of California, Irvine
- Cities Los Angeles, Irvine, Philadelphia, San Francisco, Valencia

Two characters, Nick and Bela, have been invented to summarize what a typical No Juice Records fan could look like.

Nick is a 20 year old student studying engineering at University of California, Irvine. Nick lives in an apartment off campus and skateboards to class every morning. He spends his free time working on a project car, a 1991 Acura Integra, which he bought after saving up money from working at Chipotle. Nick isn't interested in any high fashion brands, but rather typically buys his clothing from thrift shops and vintage stores. Nick's favorite artists are ASAP Rocky, Tyler The Creator, and Kanye West. Nick first heard about No Juice Records after his friends invited him to a show close to campus last year. Since then, he has paid attention to everything No Juice

Records does, and regularly likes and comments on their social media, but never reposts or sends the music to his friends. Nick is the “90’s Kid Wannabe”.

Bela is a 23 year old graduate of University of California, Los Angeles. She decided to continue living in Los Angeles after graduation, and supports herself by working at Erewhon while studying for the LSAT. She attends pilates classes every week, has tattoos on her arms and hands, and posts frequently on social media. Bela’s favorite fashion brands are Maison Margiela and Chrome Hearts. She uses Aesop hand soap and knows how to properly take care of candles. Bela’s favorite artists are Frank Ocean, Travis Scott, and The Strokes. Bela is proud to be able to say she attended the first No Juice Records Album Listening Event in LA, and consistently attends No Juice Records events whenever she can, inviting her friends and sharing the music on her social media. Bela is the “LA Bad and Boujee”.

Audience analysis of Nabella Racing center also revealed the following groups:

- Children / Teens / Young Adults
- Motorsports Lovers
- City of Valencia
- Students of Berklee Valencia
- Motorbike racers
- F1 fans

Overlap in audiences between No Juice Records and Nabella Racing Center are as follows:

- Teens, Young Adults
- Motorsports Lovers
- Students of Berklee Valencia
- City of Valencia

Regarding audience segmentation, the current overarching marketing strategy revolves around strengthening existing segments, namely conversion of casual listeners to engaged listeners, or even advocates. The strategy works in conjunction with the Nabella Racing Center collaboration because the project aims specifically to strengthen the geographic segment in Valencia, Spain, as well as the behavioral segment of motorsports lovers.

Finally, a sample partnership pitch deck template was prepared and tailored for the No Juice Records and Nabella Racing Center collaboration. The objective of this section was to create a basic pitch deck template detailing the identity and audiences of No Juice Records that could be further specified for each future brand partnership proposal. The pitch deck included slides that explained an overview of No Juice Records, our team members, our projects, our audiences, our brand values, and key statistics. Ultimately, the pitch deck template helped No Juice Records organize their own DNA into a form easily communicable to external potential partners, while encouraging the team to begin thinking about a bigger future of brand partnerships.

In the Culminating Experience proposal, the author originally intended for the brand collaboration itself to be the Thesis project and its deliverables. However, after meeting with his new advisor during the second semester of the academic year, they agreed to shift approaches, as there are a large number of steps to take before properly executing a brand collaboration. The deliverables shifted from merchandise, physical assets, and media to brand analysis, self reflection, and ultimately preparation for the first brand collaboration. With the guidance of Professor Grace Puluczek, an industry professional with years of experience in the business side of music, the author felt that this approach was the most realistic experience and could be best replicated in larger scale business conducted outside academia.

### **3.3 DELIVERABLES**

The list of minimum deliverables was as follows:

1. Benchmark of successful industry partnerships
2. Identify the brand values and target partners
3. Identify the brands key audience
4. Develop a marketing plan
5. Prepare a partnership pitch deck

## **4. INNOVATIVE ASPECTS**

### **4.1 PERSONAL**

In terms of the author's personal journey, this Culminating Experience represented many new experiences. This was the first academic branding project done by the author, which pushed him to follow strict guidelines and study under his advisor. While he has led the branding of No Juice Records in the past, it has always been done through a more DIY approach, which is different from the organized and academic approach required by the guidelines for this project.

Additionally, this project represents the first time he has led the collective with a full team. Prior to this year, most of No Juice Records' projects and operations have been solely executed by Jeremy, Abhi, and Mai. This year, Jeremy led a larger group, including more artists, project managers, and interns.

## **4.2 NO JUICE RECORDS**

In terms of No Juice Records, this project brought a new era of marketing strategies involving business partnerships. In July of 2024, No Juice Records began their first brand collaboration, and the team is excited for a future involving more operations on a business to business level.

### **4.3 BERKLEE VALENCIA**

This Culminating Experience project represents innovation within the Berklee Valencia Masters cohorts because it is the first Culminating Experience project centered around a brand partnership between a student's music collective and a local business. The author hopes that this project may also inspire future students to approach branding and collaboration on a business level.



## **5. NEW SKILLS ACQUIRED**

### **5.1 TECHNICAL SKILLS**

In terms of technical skills acquired during the duration of this project, the author learned many musical skills such as Ableton, Pro Tools, sound design, and studio engineering. As creating music is the primary purpose of No Juice Records, these skills will help increase the quality of all future musical projects.

The author also acquired media editing skills such as video editing in Adobe Premiere Pro, which will be essential to the production of future short films, commercials, skits, and other visual media.

## **5.2 SOFT SKILLS / BUSINESS SKILLS**

Additionally, the author learned many soft skills and business skills during this project, including marketing analysis, audience analysis, negotiation, self-analysis, event planning, and communication. The author learned the importance of effectively communicating ideas with potential partners and clients, whether it is through presentations and pitch decks, or through more informal approaches such as meetings over lunch. Applying these skills to the projects of No Juice Records will help the author maintain a standard of professionalism. Overall, these skills will be vital for the author to effectively lead No Juice Records and its operations, both internally and with future clients and partners.

## **6. CHALLENGES**

### **6.1 EXPECTED CHALLENGES**

Due to the business nature of the Culminating Experience project, the author anticipated needing to go out of his comfort zone, to meet and interact with local Valencian people. Additionally, the author knew he had to communicate his ideas to Spanish speakers, and anticipated some language barriers. To overcome this Spanish to English barrier, the author recruited the help of his native Spanish speaking friend Lionel Rodriquez, who helped him communicate not only with Jose Abella, but with other Spanish speaking members of the Valencia community.

Another challenge that the author anticipated was navigating the academic deliverables without having another previous student's Culminating Experience project to follow as an example. As is apparent, the author's Culminating Experience project is much different from the other MPTI students' projects, which left some uncertainty between the author and the faculty on how to submit and judge the success of the work. Thankfully, in the beginning of the second semester of the academic year, the author asked Professor Grace Puluczek to become his primary advisor. Grace brought her experience and wisdom to the advising meetings, prototypes, and defenses while communicating with both MPTI faculty and the author on what the process should look like from an academic standpoint.

Finally, the last major challenge that the author anticipated was leading the No Juice Records team from abroad, as most of the team members are based in the United States of America. This

challenge was navigated over many online calls, especially through Facetime and Zoom, as well as communication through a large team groupchat. Meetings happened at odd hours due to the time differences, but were nonetheless attended by whoever could make it. Through this challenge, the author learned that online operations are very possible in the modern world, but may be overall more difficult and less efficient than in-person work.

## 6.2 UNEXPECTED CHALLENGES

The most major unexpected challenge was the difficulty in dealing with Correos and the Spanish customs import process. As part of the No Juice Records and Nabella Racing collaboration, the author had a small collection of merchandise produced by a manufacturer in California. The collection was shipped to Spain and was said to be received at the end of the Spring semester. The ultimate hope was for the package to be received by the time of the defenses, so that progress between No Juice Records and Nabella Racing Center could be shown and physical assets could be used in the presentation. However, due to delays and difficulties with the customs import process, the package did not arrive in time. The presentations were designed despite the fact that the materials were not present, and the author was nonetheless able to explain the situation during the initial defense.

Another unexpected challenge faced by the author was the amount of trust he had to have with his team in the states while he studied abroad. Specifically, the author had to trust Matthew Shay in many of the operations revolving around *RUN FAR, FALL HARD!*, and Jordan Feng throughout his leadership of Potsu's *STAR-CROSSED* rollout. Although uncomfortable at first, the author is very proud of the team for being able to execute projects smoothly without him there in person. The author still wishes he could be there in person in support of his brothers and the No Juice family, but is ultimately happy with how things went.

Furthermore, the author did not anticipate the amount of self-reflection and self-analysis required of his own brand No Juice Records for a project involving brand collaborations. Advisor Grace

helped him realize the importance of truly understanding one's own brand in order to communicate ideas of brand DNA and identity to other potential partners. The author is glad that he spent a considerable amount of time and effort with the No Juice Records team on self-reflection in order for everyone on the team to be on the same page regarding collective values. This time will have been proven important in ensuring future projects align with core No Juice Records themes, values, and motifs.

## **7. FUTURE RAMIFICATIONS**

### **7.1 NO JUICE RECORDS X NABELLA RACING CENTER**

The Summer of 2024 represents the start of a new era in No Juice Record's marketing strategies, as they begin the Nabella Racing Center collaboration. The author and the No Juice Records team has many specific plans for this collaboration, including the production and sales of promotional t-shirts, hats, and stickers all customized with No Juice Records and Nabella Racing Center branding. These merchandise will be sold at the No Juice Racing festival, which will take place on July 5, 2024 at Nabella Racing Center, Valencia. Attendance to the event will be free to the public, and activities will include performances from No Juice Records artists and Berklee Valencia students, food and drinks, and of course go kart racing. Merchandise will continue to be sold after the event from the Nabella Racing Center location throughout the summer. Promotional material will also include product and model photography, posters, and video skits.

Success of this collaboration will be measured at the end of the summer by analyzing sales numbers, streaming platform and social media numbers, festival attendance numbers, audience engagement on social media, and audience satisfaction.

## **7.2 A FUTURE OF PARTNERSHIPS**

After the Nabella Racing Center collaboration, the No Juice Records team will continue to pursue additional partnerships with a similar approach revolving around overlapping brand values and audience analysis. The ultimate goal is to increase the scale of the partners involved as No Juice Records continues to grow.





Figure 11. Poster used to promote the No Juice Racing Festival, an event planned in collaboration between No Juice Records and Nabella Racing Center.

## **8. CONCLUSIONS**

The author has learned and internalized many lessons throughout not only the process of this Culminating Experience, but also the development of No Juice Records and their projects throughout the years. One core strategy that is key in the operation of all No Juice Records projects is the understanding that not everything will go as planned, and the willingness to learn from mistakes and improve in each future project. This has been a central understanding within the group since the creation and promotion of the first album *NO JUICE IN THE TANK* (2022). During the development of the second album *RUN FAR, FALL HARD!* (2024), Jeremy, Matt, Abhi, and the rest of the team met frequently, analyzing the mistakes and successes of the first album, and compiled a list of areas to improve. The priority in developing the world around *RUN FAR, FALL HARD!* was to strategize how not to repeat the same mistakes, while also replicating the successful aspects of the first album. This strategy was repeated in all other aspects of No Juice Records, including live events, merchandise production, and all else. It is to be expected that the Nabella Racing Center collaboration will not be perfect, but will rather set a basis of understanding about brand partnerships through which all other matters with external partners will be handled. The willingness of the team to learn, improve, evolve, adapt, and ultimately make mistakes along the way has been key to the success of each newer and newer project.

Another common practice within No Juice Records is to study the way other artists and projects make themselves unique. The team frequently takes inspiration from the way their favorite musicians approach creating and promoting their art. This includes how other artists tell their stories through soundscapes, lyrics, and visual mediums. The inspiration is not limited only to music; for example, the Listening Events that No Juice Records host are often promoted in ways

similar to how luxury fashion houses promote their fashion shows, using unique mediums to create personalized invitations. In this Culminating Experience, this approach was quantified academically as the State Of The Art Research section. Here, the author studied a number of partnerships, keeping in mind how they are unique, why or why not they feel organic, how they were promoted, and why or why not audiences consider them successful. Researching the State Of The Art has proven vital for the author to understand how business is conducted in and outside of the music industry.

The Culminating Experience also marks the first time No Juice Record's brand values, core DNA, and identity was quantified in writing. Of course, these themes have been recurring and consistent because they are true and natural to the main writers and artists of No Juice Records, but the quantification of these motifs will prove essential to communicating the ethos of No Juice Records to future partners, collaborators, personnel, and others involved who may not have had the chance to dive deeply into the writing, media, and world-building within No Juice Records.

Throughout the projects of No Juice Records thus far, the fan-building priority has always been to grow a strong fanbase in local communities, through recurring and recognizable logos, imagery, and passive marketing, as well as event building in their key communities. Through engaging with friends, family, fans, and future audiences, No Juice Records members have always taken a personal approach to building their community. The audience analysis section of this Culminating Experience project allowed the author to reflect on this strategy, identify audience segments, and draw connections between these segments and the audiences of target business partners.

Overall, the approach to identifying potential target partners has been a combination of seeking overlapping brand values and brand audiences. This approach was only possible with the guidance of advisor Grace Puluczek, and will certainly be used in all future dealings with external partners.

The preparation of No Juice Records for a future of brand partnerships marks a monumentally significant evolution of the music and media collective from a DIY style art group to a more organized and legitimate platform ready to approach partners from a business standpoint. While the DIY feel will always remain organically part of the groups identity and origins, this Culminating Experience marks the elevation of No Juice Records' marketing strategy to the next level. The author Jeremy Feng (AKA No Juice Jem, founder and lead creative director of No Juice Records) is most proud of the work completed in this Culminating Experience Thesis Project and the No Juice team that made everything possible. Together, the team embraces a future of new marketing strategies and brand partnerships.

## 9. APPENDIX I

### 9.1 FINAL COSTS AND BUDGET VARIANCE

| ITEM                                      | PROPOSED (BERKLEE)              | REAL            | FINAL          |
|---|---------------------------------|-----------------|----------------|
| <b>MATERIALS (disposables)</b>            |                                 |                 |                |
| Hard Drives                               | \$200                           | \$200           | \$200          |
| Memory cards                              | \$60                            | \$60            | \$60           |
|   |                                 |                 |                |
| <b>EQUIPMENT</b>                          |                                 |                 |                |
| <b>HARDWARE</b>                           |                                 |                 |                |
| MICS (Rental) 6 days                      | \$0                             | \$600           | \$0            |
| INTERFACE (purchase) 120 days             | \$150                           | \$150           | \$0            |
| COMPUTER (purchase) 120 days              | \$2,500                         | \$2,500         | \$0            |
| CAMCORDER (purchase)                      | \$300                           | \$300           | \$0            |
| CAMERA (rental) 10 days, or purchase      | \$0                             | \$600           | \$500          |
| <b>SOFTWARE</b>                           |                                 |                 |                |
| ABLETON (purchase) 120 days               | \$300                           | \$300           | \$300          |
| PROTOOLS                                  | \$270                           | \$270           | \$270          |
| ADOBE SUITE (purchase) 120 days           | \$80                            | \$80            | \$80           |
| FINAL CUT                                 | \$150                           | \$150           | \$150          |
| LOGIC PRO X                               | \$150                           | \$150           | \$150          |
|   |                                 |                 |                |
| <b>MANUFACTURING AND PERSONNEL</b>        |                                 |                 |                |
| MERCHANDISE PRODUCTION                    | \$700                           | \$700           | \$1,122        |
|   |                                 |                 |                |
|   |                                 |                 |                |
| CAMERA OPERATORS                          | \$200                           | \$200           | \$0            |
|   |                                 |                 |                |
|   |                                 |                 |                |
| GO KART RACING ADMISSION 3 people 6 tir   | \$360                           | \$360           | \$360          |
|   |                                 |                 |                |
| <b>STUDIO</b>                             |                                 |                 |                |
| BERKLEE (or Commercial) daily x # of days | \$0                             | \$600           | \$0            |
| HOME daily x # of days                    | \$0                             | \$300           | \$0            |
|   |                                 |                 |                |
| <b>OVERHEAD</b>                           |                                 |                 |                |
| RENT AND UTILITIES (120 days)             | \$2,400                         | \$2,400         | \$2,400        |
|   |                                 |                 |                |
| <b>FEES</b>                               |                                 |                 |                |
| YOUR FEE                                  | \$0                             | \$4,800         | \$0            |
|   |                                 |                 |                |
| <b>TOTALS</b>                             | <b>\$7,820</b>                  | <b>\$14,720</b> | <b>\$5,592</b> |
|   |                                 |                 |                |
|   | <b>Proposed Budget Variance</b> |                 | <b>0.72</b>    |

Figure 10. Final Costs and Budget Variance.

9.2 FINAL TIMELINE

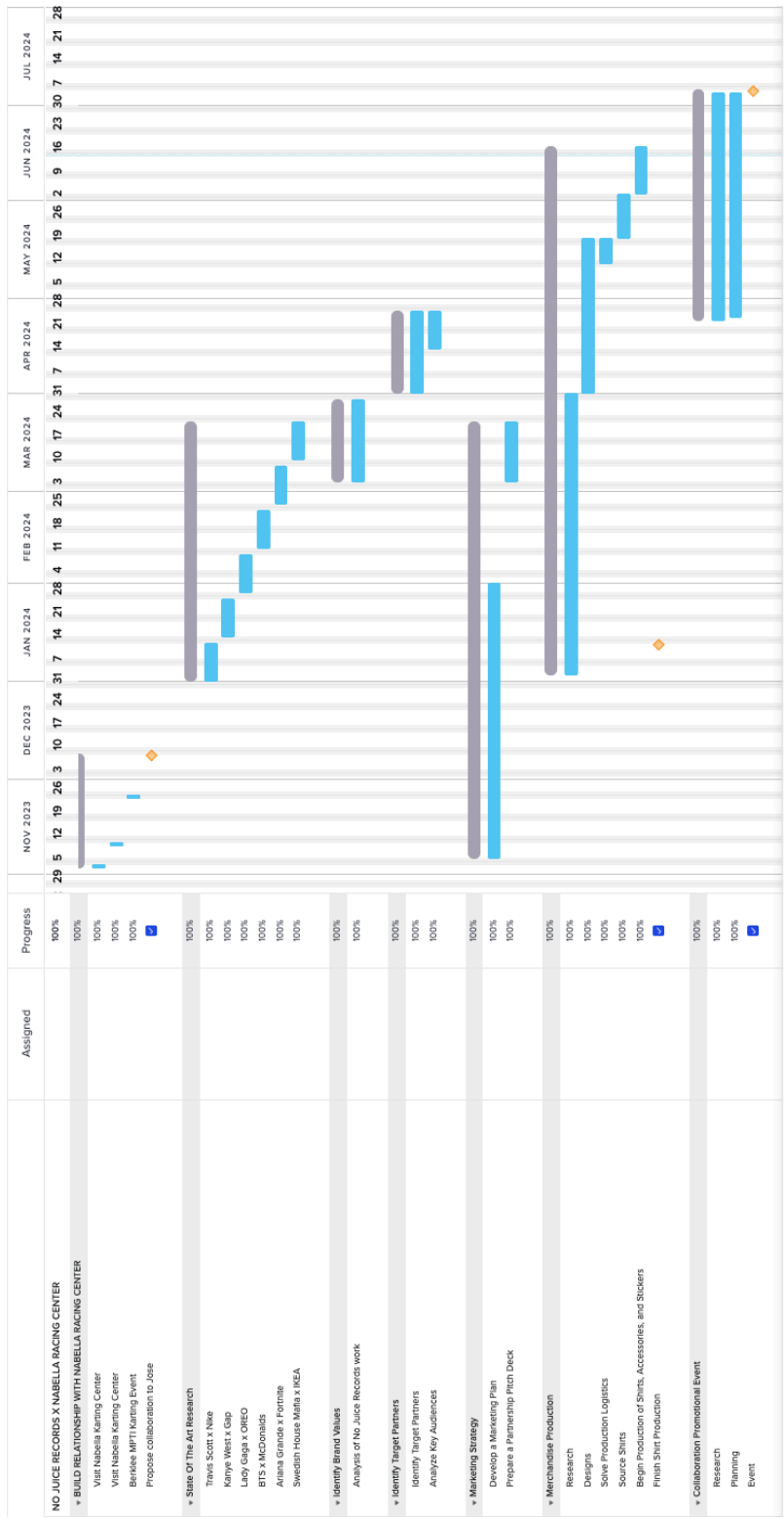


Figure 11. Timeline.

## **10. Appendix II**

There was no use of artificial intelligence, including machine learning or generative artificial intelligence, used throughout the duration of this project, including for the research, writing, and production of assets related to this Culminating Experience and all other projects completed by No Juice Records.

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