

GRIT CASE STUDY:

MISS LOU

Building online followers in the music industry



The arts sector, traditionally reliant on live audiences and retail, has been significantly impacted by safe distancing measures. In this case study, local musician Miss Lou shares how she leverages intangible assets such as her vintage brand and strong online presence to discover new opportunities for creating and monetising her content.

The Inner-Circle: Building an Online Audience
GRIT in the Arts Sector

When Lou Peixin, a local songwriter and vocalist, realised that live concerts were unlikely to return until the second half of 2020 due to COVID-19, she and her team at Loudanclear took the dive to move online and learn how to run livestreams, to connect with their audience and generate a new source of income. Though hours of YouTube tutorials, rigorous testing, and investment into professional recording equipment, Lou (popularly known as Miss Lou) began to understand how to fully leverage the specific online platforms.

“For musicians in Singapore, we know that the domestic market is not going to be able to sustain our careers. Digitalisation is a really good way to even the playing field.”

The first challenge was to avoid the pitfalls of online copyright infringement. YouTube, where Miss Lou uploads her work, employs a ‘three-strike’ policy for copyright infringement. Users who repeatedly infringe copyright may suffer penalties such as having their channels permanently shut down. It is therefore important to obtain the necessary permissions from the copyright owners beforehand. One option is to approach each individual music label to obtain a license to reproduce and record a cover of a specific song. Another more efficient method is to approach **collective management organisations** (CMOs) who aggregate and facilitate licensing agreements on behalf of copyright owners. This latter approach allowed Miss Lou to speak with a single entity to secure licenses from multiple record labels.



(Screenshot provided by Miss Lou)

The second challenge was to meet the channel requirements for **monetisation** on Youtube. To be eligible for ad revenues, Miss Lou’s channel needed to accumulate over 4,000 watch hours in a year. “My way of accelerating my viewership hours was by livestreaming,” Miss Lou shared. “When people are engaged in a two-hour long livestream, the hours would quickly add up.” This enabled her to use certain YouTube functions such as SuperChats and SuperStickers, which allowed viewers to highlight and pin their messages in the livestream chatbox for a small fee.



Ultimately, going online provided welcome visibility for Miss Lou, who began to receive requests for **commissioned work** by companies interested in tailored messaging content. Recently, Miss Lou was commissioned by Lazada to rearrange the beloved song, “Home” for their National Day sale. She and her team recorded, produced, and mixed the song; even filming and editing a music video to go with it. This opportunity allowed her to combine the skills she had picked up and honed over the past few months.

“Building relationships is not only pandemic-proof or recession-proof, but also trend-proof.”

While Singapore is cautiously allowing live performances in Phase 3, Miss Lou believes that going digital is here to stay. “For musicians in Singapore, we know that the domestic market is not going to be able to sustain our careers. Digitalisation is a really good way to even the playing field.” She continues to experiment with different online models, such as a **membership subscription model** that allows loyal followers to support her on a longer-term basis. Members of Miss Lou’s “Inner Circle” pay a monthly fee to gain early access to her upcoming music videos, download music, attend exclusive Zoom hangouts, as well as suggest/vote on cover songs.



(Screenshot taken from Miss Lou’s Instagram)

What’s next for Miss Lou? The self-styled songbird continues to produce content online, where many youths and music lovers spend their time. In each video, she dons her signature pair of cat-eye glasses, a nod to her love for vintage fashion that she infuses into her musical **brand identity**. “Building relationships is not only pandemic-proof or recession-proof, but also trend-proof,” she says. By continuing to experiment and share her music online, Miss Lou hopes to build an audience that believes in her artistic vision, even as she looks forward returning to the stage.

For artists like Miss Lou, online platforms present exciting opportunities to reach out to new audiences, build a virtual community, and sustain their music careers through content monetisation. Readers who wish to learn more about how to navigate copyright issues in the digital space may refer to the FAQs for Creation and Online Distribution of Digital Content [here](#).



About GRIT

Growing with Resilience through InTangibles (GRIT) is an inter-agency initiative to partner businesses and communities to better manage and monetise their intangible assets and IP in the COVID-19 environment and beyond.

The GRIT initiative is a joint initiative with the following agencies:



Please find out more information, resources, as well as access to various related grants at <https://www.ipos.gov.sg/resources/grit>.

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