



**Raspberry Beret
Creative Music Management
Group project**

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Creative Music Management

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Portfolio



Index

1. Project Outline.....	3
2. Team roles and communication.....	4
3. A&R sessions and feedback.....	4
4. Project management.....	7
5. Remix.....	8
6. Contracts.....	9
7. Reference tracks.....	11
8. Artwork and design.....	11
9. Press release.....	13
10. Marketing plan.....	14
11. Marketing assets.....	23
12. Budget – expenses.....	25
13. Budget – income.....	26
14. Distribution - Distrokid.....	26
15. Video assets.....	27
16. Track feedback and coverage.....	28
17. Bibliography.....	30



PROJECT OUTLINE

For our Creative Music Management module, we were given the task of developing an original artist campaign, arranging for the recording of a single, putting together a release strategy including planning for a digital release by creating necessary assets to aid in the promotion of the single. This would include collectively deciding on the single to be used for the campaign, holding A&R sessions, planning release timelines and creating assets including artwork, social media videos and other media for marketing and building the project. Our group, raspberry beret, decided to choose a single I'd been working on with a friend. We'd wanted to work with a vocalist on this and create a new project for this new direction, so felt this would be a great opportunity for the group to collaboratively shape the direction of the project from scratch. This portfolio will highlight my involvement in the project, showcasing the assets we created and the reasoning behind creative decisions, presenting any relevant research and resources that drove those decisions.



TEAM ROLES AND COMMUNICATION

Raspberry Beret was made up of myself, Aidan Regnaud and Emma Moore initially, and Kalina Batkova later joined the group due to hers disbanding. After learning who we would be working with, I set up a WhatsApp group for easy informal communication, to bounce any ideas and to discuss timings for meetings. Due to ongoing COVID-19 restrictions, we were unable to meet in person for the project, and so decided to use Zoom for meetings, as we could utilise their screen sharing feature in order to discuss and edit plans and content in real time. We scheduled weekly Zoom calls to update on each area we were working on, and to discuss creative ideas. We allocated roles for each team member, but maintained a fluid, collaborative approach to ensure that ideas were discussed freely, and this helped us come to better decisions collectively. As the project was my own, it was decided that I would oversee the project and adopt a product manager role. My specific role within the project would be to look at marketing and promotion as that is where I have experience. Aidan's strengths lied in the creative side of projects, so he took the role of overseeing the creative aspects of the campaign, including creating content, artwork and social assets. Emma has experience of social media, so she took on the role of creating profiles, building followers and creating a social media plan. We decided early on that the song fit with a younger demographic, so felt that Tik-Tok and Instagram would be the main social platforms for promotion, as well as Facebook. Emma was also assigned the task of looking at legal and business matters, and Kalina agreed to assume responsibility for those tasks upon joining the group. This really helped with the group dynamic and sharing the workload.

A&R SESSIONS AND FEEDBACK

While we all were assigned roles, we all agreed on the importance of collaboration to achieving shared goals. As a result, the group were brought in on the A&R conversation from the start. We met on Zoom so the group could hear the instrumental and discuss the idea of working with a vocalist (figure 1).

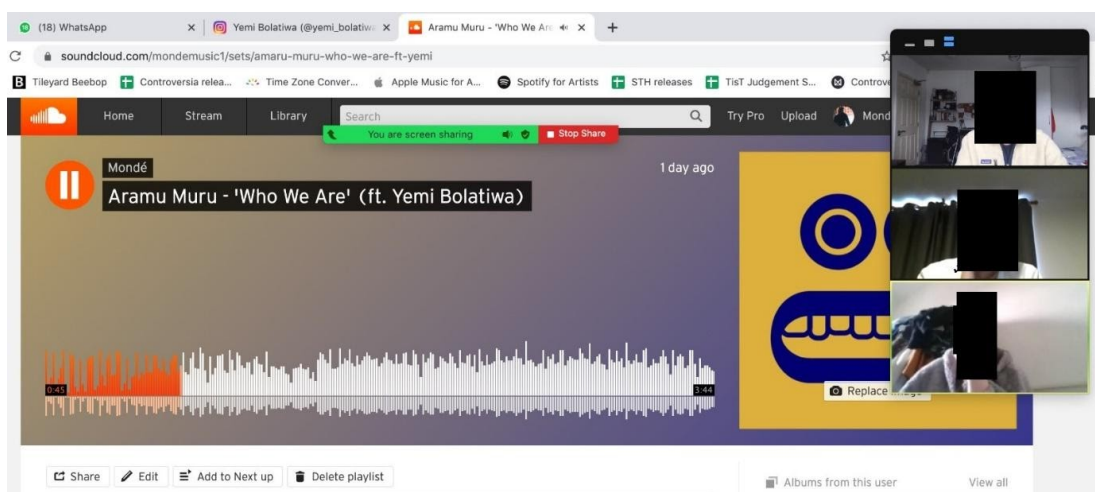


Figure 1. Early Zoom A&R session



The group gave constructive feedback, and it was agreed that on the direction that the vocal would take. I reached out to a vocalist I had previously worked with, Yemi Bolatiwa, to collaborate as a featured artist on the song. As we were aware of the time-sensitive nature of the project we felt this was the best approach. A £100 recoupable fee was agreed within the budget, with a 33% split between me, the other producer involved and the vocalist. As the project was completely new, we agreed it was vital to leverage targeted audiences where possible, and with Yemi being played on BBC Radio 1, Capital and Kiss FM, and recently featuring on a single which was released on BBC Radio 1 host Danny Howard's Nothing Else Matters label, we felt she was the perfect fit and would help to open us up to potential fans. We organised a Zoom call to get Kalina's thoughts on the song as soon as she joined the group (figure 2). At this point we had a draft arrangement finished with the vocal, and she used her experience as a vocalist to give some great feedback on improving the vocal in the mix which informed the second session on the vocal and helped to shape the final track.

Final track:

<https://drive.google.com/file/d/1LvL7dXnfAaByUc88da2NDI4RKz2a5Gr4/view?usp=sharing>

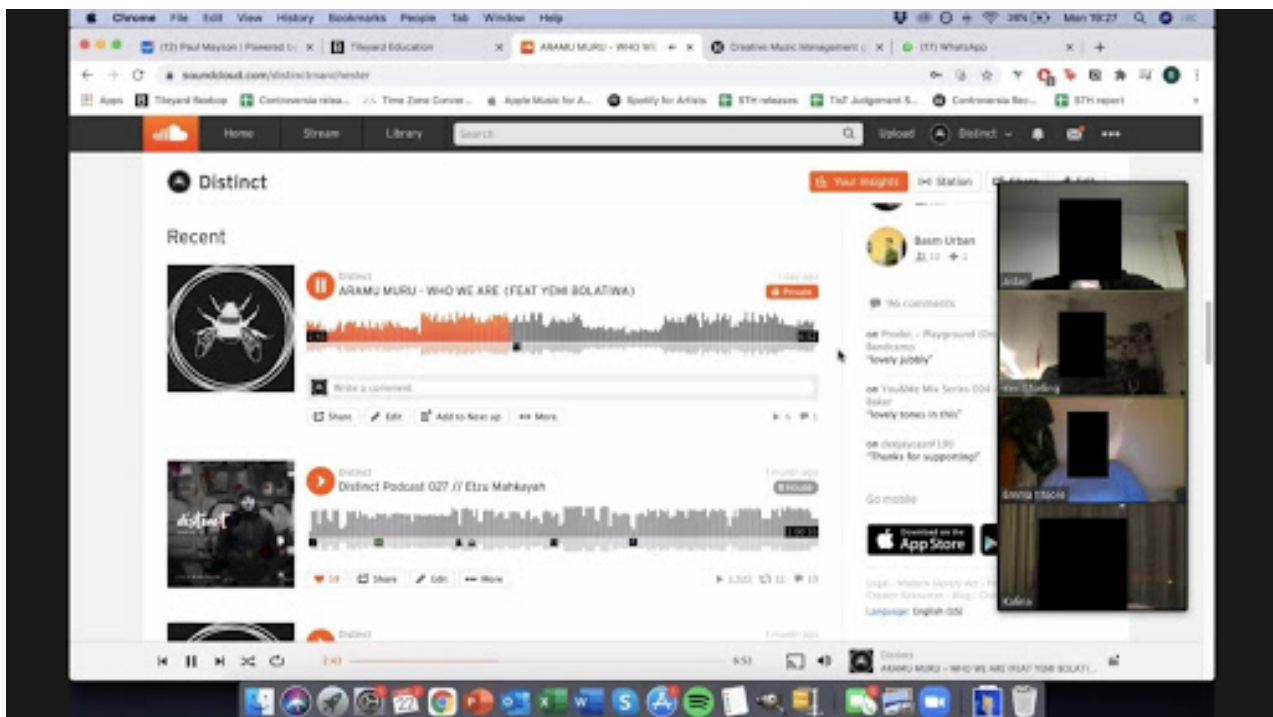


Figure 2. Zoom A&R call with Kalina



Throughout the project, we tried to utilise industry feedback in order to inform our creative decisions, and I reached out to Armada Music A&R Harry Fowler for some early thoughts (figure 3) on the single with a rough arrangement including the vocal. He was able to provide excellent advice and helped with the direction.

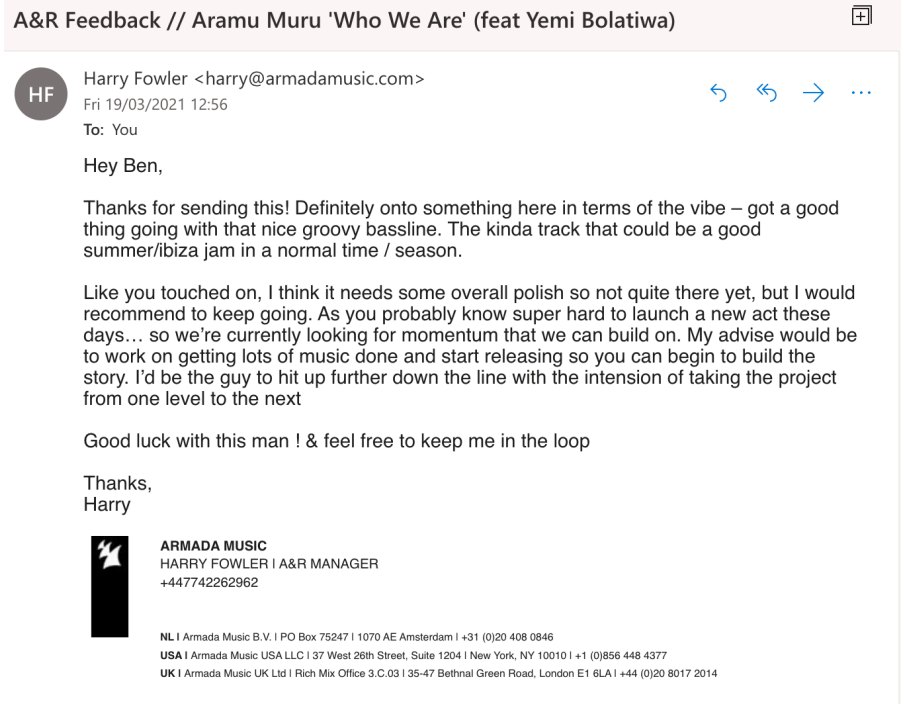


Figure 3. Early feedback from Harry Fowler (Head of A&R, Armada Music)

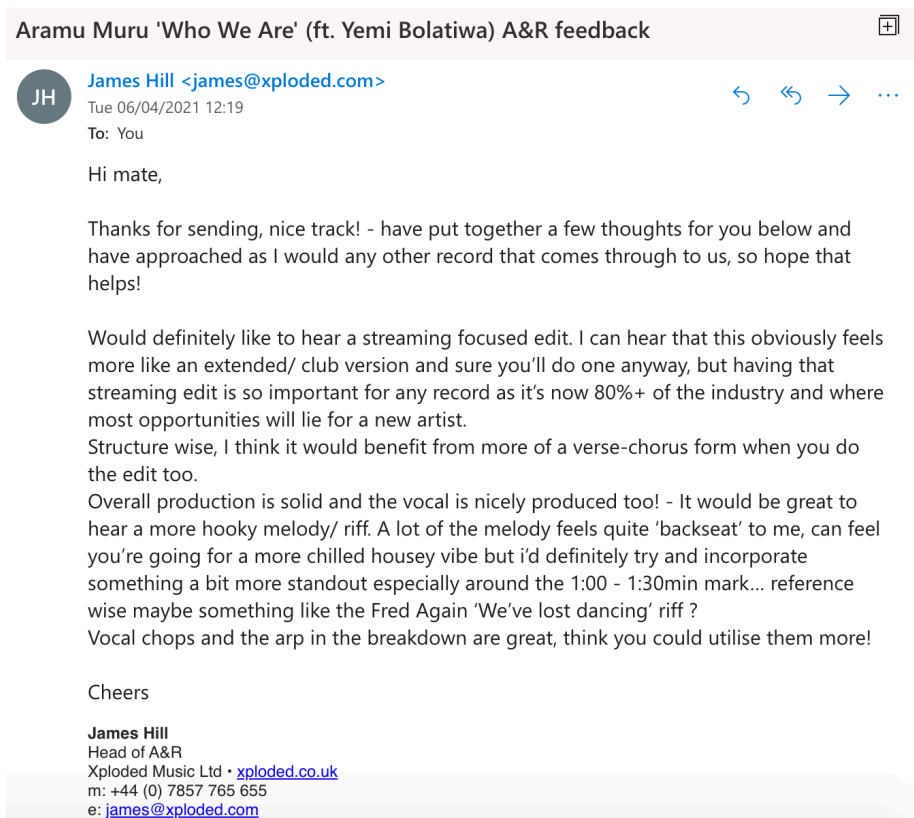


Figure 4. Feedback from James Hill (Head of A&R, Xploded Music)

We reached out for further feedback from James Hill, Head of A&R at Xploded Music (figure 4), who we thought would offer great insight given his experience in a similar genre, having been involved in releases from artists such as Lost Frequencies and Loud Luxury. He provided valuable advice on the arrangement of the song, recommending we made a shorter Spotify edit and recommended a stronger lead melody and a tighter verse-chorus structure.



PROJECT MANAGEMENT

During the first Zoom call, we discussed how we were going to manage the project and it was decided that Milanote would be a good tool to use as it allowed for great flexibility and real-time collaboration (figure 5). It also allowed for us to assign tasks for each of us, set deadlines and the option to tick off completed tasks to see what needed to be done. We did also begin to migrate the planning over to Monday as we felt that it would give us more detailed options but were only given a week's free trial so decided to stick with Milanote. Once we got deeper into the project, we decided it was important to use a cloud storage system to upload assets and any relevant documents that we might need. We decided to use Google Drive as we all had accounts set up, and it enabled the seamless integration and helped when collaborating on creative projects, as we were all involved in different creative aspects of the project.

The screenshot shows a Milanote project management board titled "To-do". The board is organized into several columns, each containing a list of tasks and links. The columns are:

- Socials**
 - ☐ Create Facebook & IG pages @Emma
 - ☐ Look at Tik Tok campaign @Emma
- Budget**
 - ☐ Distrokid - 35
 - ☐ Songwriter recoupable advance - 100
- Design/Assets**
 - ☒ Logo @Aidan
 - ☒ Artwork @Aidan
 - ☐ IG Filters @Aidan
 - ☐ Spotify Canvas @Aidan
 - ☐ NFT's (design own?) - https://twitter.com/3LAI/status/1365809139708978649?ref_src=twsrc%5Eowopole%5Ctwcamp%5CExample%5CExample
- Distribution**
 - ☐ Decide on distributor and set up account @Ben
- Contracts/agreements**
 - ☐ agreement with Sentic
 - ☐ Songwriting splits agreement
 - ☐ Band partnership agreement - <https://www.creativeandproductive.com/music-get-sheets/>
- Promotion**
 - ☐ Create EPK
 - One sheet (speak to Jamie)
 - Blog
 - Press release
 - logo
 - Typeface
 - Press shot? (Credited) @Ben
 - ☐ Create PR plan (w/ angles etc...) @Ben
 - ☐ Complete rollout plan @Ben
 - ☐ Guest mix
 - Insomniac
 - Kristal FM
 - Enter Zagreb
 - ☐ Theoretical radio plugging
 - quote from Your Army
 - ☐ Hit G Martell for quick video promo
 - ☐ Point Blank - Interested in doing student facing filming around Yemi writing to a brief and posting on Youtube
 - ☐ Hit Rolling Stone India (Anurag) for Artist spotlight
 - ☐ Email Ellen @ Warner about assets they usually have ahead of a release
- Release**
 - ☐ complete release timeline
 - ☐ Look into Feature FM artist playlist collab (see Oceans FB)
- Planning**
 - ☒ Look into Monday for project management and gantt chart planning
 - ☐ Work through Berenschoot model
 - ☐ Team roles (Belbin/Tuckman)
 - ☐ Look at previous lecture on roles of a label and assign roles from that

On the right side of the board, there is a section titled "Team projects" which includes a link to a Monday.com blog post: <https://monday.com/blog/project-management-ultimate-guide-to-gantt-charts/>. Below the link, there is a brief introduction to Gantt charts and a link to the full guide: [Ultimate guide to Gantt charts | monday.com Blog](https://monday.com/blog/project-management-ultimate-guide-to-gantt-charts/).

Figure 5. Milanote project management



REMIX

We organised a meeting to discuss ideas for a remix, and Aidan suggested the producer for his band as he worked on electronic music. He sent examples and one in particular we felt would be a suitable style. We agreed that this would be a great option to keep the budget down as we were able to agree a 25% royalty split rather than any advance. We recommended a melodic techno/progressive house remix as we felt it would fit the track and benefit the release to have a more club focused remix to open the song up to new audiences. Aidan's producer wasn't able to deliver the remix in time due to the tight nature of the project, but we planned to release it 3-4 weeks after the original mix, to give the track an extra push in new markets (figure 6).

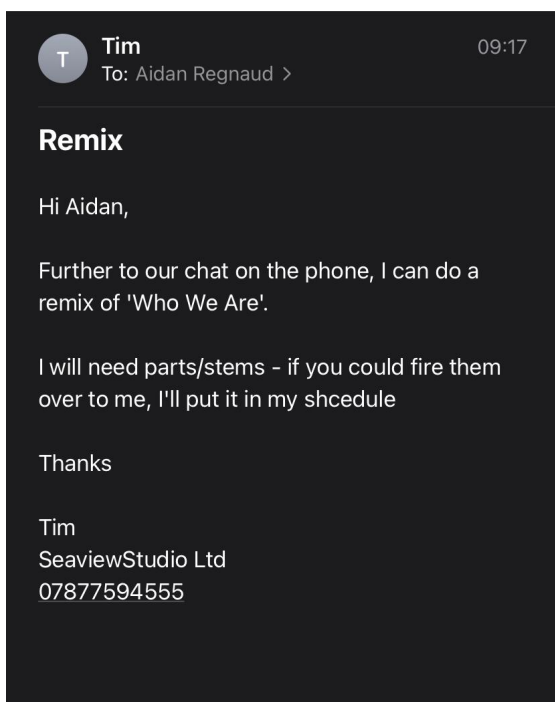


Figure 6. agreement of remix



CONTRACTS

I reached out to Ian Penman at New Media Law for advice on creating a songwriting splits agreement. Ian offered to draft up an agreement of the songwriter splits between myself and Danny (the producers) and the vocalist Yemi Bolatiwa. I agreed an even 33% split with the two of us and Yemi, after the £100 advance we paid her for songwriting and lyrics had been recouped. I passed the splits agreement task to Kalina as she was taking over the legal and business aspects of the project, and she confirmed the details with Ian (figure 7).

Single Songwriters' Split Sheet

DATE: _____

This is to confirm that we, the sole writers of the composition listed below (the "Composition"), hereby agree among ourselves to the following writers' divisions:

COMPOSITION TITLE:
"Who We Are"

ARTISTS:
Aramu Muru (featuring Yemi Bolatiwa)

WRITER:	ADDRESS:	OWNERSHIP:
Ben Morling	11 Austin Drive, Didsbury, Manchester, M20 6EB	33.3%
Daniel James Roberts	10 Keilder Mews, Heaton, Bolton, BL1 5JQ	33.3%
Yemi Bolatiwa	38 Audley Road, Manchester, M19 3FQ	33.3%

The writers hereby warrant, represent and agree that there are no samples, interpolations, replays, or other third party copyrighted material (individually and collectively, "Sample(s)") contained in the Composition. If a Sample should become the subject of a copyright claim in connection with the Composition and the Sampled writer(s)/publisher(s) are to receive a copyright interest in and to the Composition and/or payment of monies attributable to the Composition, then we agree that our own shares in the copyright and/or monies attributable to the Composition shall not be reduced unless we are the individual party responsible for furnishing such Sample(s). This Agreement shall be governed by and construed under the laws of the State of England.

This letter can be signed in counterparts, and your signature below will indicate your agreement of the above.

READ and AGREED:
Signature: _____
Name (handwritten in print): _____

READ and AGREED:
Signature: _____
Name (handwritten in print): _____

READ and AGREED:
Signature: _____
Name (handwritten in print): _____

Figure 7. songwriter splits agreement



Kalina also put together a remix agreement for the contracts (Figure 8)

REMIX CONTRACT

Today, ... 2021:

Ben Morling with address 11 Austin Drive, Didsbury, Manchester, M20 6EB and Daniel James Roberts with address 10 Keilder Mews, Heaton, Bolton, BL1 5JQ, hereinafter referred to as the **LABEL / ARTIST**, and Tim Smith with address:

....., hereinafter referred to as the **PRODUCER**, have agreed to sign this Contract based on the following terms:

I. SUBJECT MATTER OF THE CONTRACT

Art. 1. (1) The LABEL/ARTIST assigns, and the PRODUCER agrees to provide their professional services as MUSIC PRODUCER by creating a remix of the song "Who We Are" (hereinafter referred to as "the Work") performed by ARAMU MURU (LABEL/ARTIST).

II. RIGHTS AND OBLIGATIONS OF THE PRODUCER

Art. 2. The PRODUCER shall be obliged to develop and create the Work indicated in art. 1 according to the requirements for quality and professionalism and according to the LABEL/ARTIST's instructions.

Art. 3. The PRODUCER shall be obliged to agree their work with the LABEL/ARTIST during the period of creation and recording of the Work.

Art. 4. The PRODUCER agrees to promote the remix release through social media channels, mailing lists, radio and any other relevant media.

Art. 5. The remix will be delivered by the PRODUCER by 19 April 2021.

Art. 6. The PRODUCER has the right to record additional parts at the discretion of the LABEL/ARTIST.

Art. 7. The PRODUCER is obliged to secure all the rights necessary for the utilisation of audio recordings of contributors. If the PRODUCER uses samples, he is to secure the relevant rights at his own cost.

III. RIGHTS AND OBLIGATIONS OF THE CLIENT

Art. 8. The LABEL/ARTIST shall be entitled to be informed of the stages of implementation, without interfering with the operational activity of the PRODUCER.

Art. 9. The LABEL/ARTIST shall be obliged to provide the necessary information and materials related to the implementation of the work assignment specified in art. 1 hereof.

IV. EXCLUSIVITY

Art. 10. The PRODUCER agrees to not re-record, remix or utilise the works in any form whatsoever for a period of five years from the publication of the remix.

Art. 11. The rights to the published work are transferred to the LABEL upon delivery.

IV. COPYRIGHT ON THE WORK

Art. 12. (1) The parties agree that all copyrights and neighbouring rights over the Work shall arise for the LABEL/ARTIST from the moment of its creation.

(2) As a holder of the exclusive copyrights on the Work, the LABEL/ARTIST shall be entitled to use the recording of the Work in all permitted and legally permissible ways, as well as to allow or authorise its use by third parties. The LABEL/ARTIST as the

rightsholder is entitled to decide when the recording of the Work will be communicated and to determine the time, place and manner in which this will be done, at its sole discretion.

(3) The use shall include, but shall not be limited to, the right of the LABEL/ARTIST to broadcast the sound recording and/or the audio-visual clip, in which the Work is included, to transmit and retransmit it by cable; to offer wireless or cable access to an unlimited number of persons to the Work or part thereof in a manner that allows such access to be made from a place and time individually selected by each of them; to reproduce the Work on audio and video carriers and to distribute them for commercial or charitable purposes; to import and export copies of audio and video carriers; to publicly present/play (show) the Work; to distribute in any way the recording of the Work, including on the Internet, Intranet, and any other use permitted by the law.

V. REMUNERATION

Art. 13. (1) The LABEL/ARTIST shall owe the PRODUCER remuneration in the amount of 20% (twenty percent) of the net income of the LABEL/ARTIST, received as a result of the use of the Work.

(2) The payment of the amount under the preceding paragraph shall be made as follows:

- 10% shall be due for the copyright on the music;
- 10% shall be due for performance rights.

Art. 14. The LABEL/ARTIST will balance its accounts with the PRODUCER within one month of the end of each calendar half year.

VI. OTHER PROVISIONS

Art. 15. Amendments and supplements may be made only by a supplemental written agreement (annex) signed by the parties.

Art. 16. The LABEL/ARTIST and the PRODUCER have the right to review or have reviewed by a private party to audit the LABEL's documents which form the basis of the settlement. Reviews can only take place every three years after publication.

Art. 17. The parties hereby agree and decide the problems arising from the implementation, operation and termination to be resolved by mutual agreement, and should one not be reached, the dispute will be resolved in the Court on the territory of the State of England.

The present Agreement was drawn up in two uniform copies, one for each party.

The LABEL/ARTIST 1 (handwritten in print): _____
Signature: _____

Date: _____

The LABEL/ARTIST 1 (handwritten in print): _____
Signature: _____

Date: _____

The PRODUCER (handwritten in print): _____

Signature: _____

Date: _____

Figure 8. Remix contract



REFERENCE TRACKS

After communicating with the group and the other producer on the project, we decided on a direction and a series of reference tracks were collated to send to Yemi to give her a clear direction we were looking for with the song. As the project was designed around using our inspirations from classic dance tracks and putting a modern twist on them, we sent over the below two songs as a reference for the vocal:

1. Everything But The Girl 'Missing' (Todd Terry Remix) (Spotify, 1994)
2. Hot Natured – Alternate State (ft. Roisin Murphy) (Spotify, 2013)

ARTWORK AND DESIGN



Figure 9. Artwork

We organised a Zoom meeting to discuss artwork and general creative direction. We collated a number of artwork ideas and themes that we wanted to pursue. Danny, the other half of Aramu Muru, is a graphic designer by trade, and so he took this creative direction and created the artwork (Figure 9) with myself over a Zoom call and we discussed several ideas with the group before finalising. We incorporated Incan influences into the design, such as the mandala in the artwork, to tie into the name Aramu Muru, which was a Peruvian landmark and means “Gate Of The Gods” (Atlas Obscura, 2016). We decided that Aramu Muru would be a faceless act initially, and so the face was created as a memorable landmark that could be used across all creative assets (Figure 10).

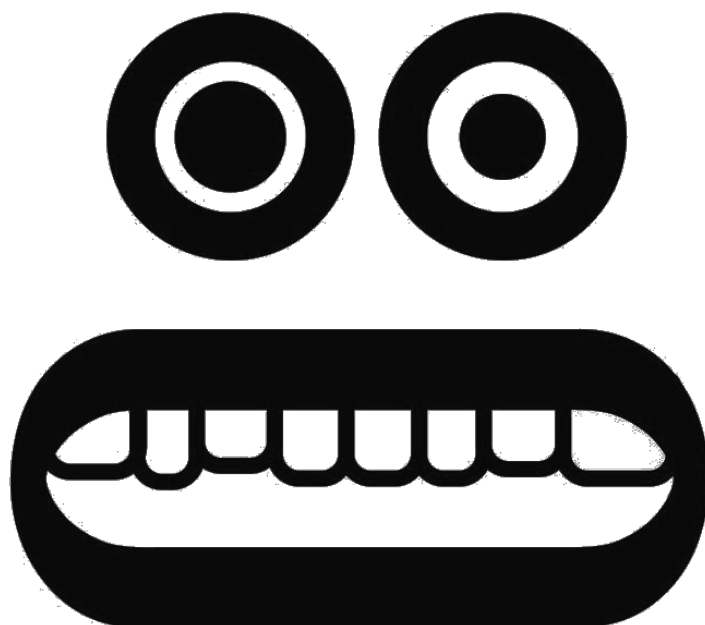


Figure 10. Aramu Muru brandmark



PRESS RELEASE



ARAMU MURU PROVIDE THEIR MODERN TAKE ON CLASSIC SOUNDS WITH DEBUT SINGLE 'WHO WE ARE' FT. YEMI BOLATIWA

Release date: 7th May
Download/Stream link: >> [Insert LINK](#) <<

Borne out of a passion for vintage sounds, Aramu Muru deliver their first single, 'Who We Are' featuring the vocal talent of Yemi Bolatiwa. The duo take it back to their roots for their debut, channelling their love of timeless dance music classics to carve out their own niche with a modern take on retro styles.

The pair draft in experienced songwriter Yemi Bolatiwa for 'Who We Are', who boasts credits including featuring on Piem's recent single 'Work', which was released on BBC Radio 1 Dance host Danny Howards' Nothing Else Matters label, and features remixes from himself and Lauren Lo Sung. Yemi has also been heard on BBC Introducing, 1Xtra and Kiss FM.

'Who We Are' utilises oldschool synths and a bouncing bassline from the off, combining to create a memorable groove early on. The introduction of Yemi's vocal has a reflective feel to it, which enhances the instrumental and elevates it as the two combine seamlessly. The vocal evolves throughout the track, ensuring a freshness that will have maintain listener's interest for the duration.

While this is the first project from a duo who are both experienced in releasing music, expect more from the pair, as they set out on their path to create electronic music that draws on their classic inspirations and twists it to craft their own modern take on the songs that inspire them.

For more information check:
[Instagram](#)

For all Aramu Muru press enquires please contact Ben:
Tel: +44 (0) 7710 433 080 **Email:** info@benmorling.co.uk

Figure 11. Press release



MARKETING PLAN

Following creative discussions with the team I wrote the press release (Figure 11) and created a marketing plan (Figures 13-16) documenting the ideas we'd had for the project, themes we wanted to focus on around the single and a timeline. I felt this would help give the project structure and ensure everyone was aligned with the goals and aims within the project. As Yemi had some traction on previous singles, I asked to be added to her Spotify for Artists profile as a team member (Figure 12) to help us target our initial press outreach, as we thought it'd be beneficial to target territories Yemi was strongest in and lead with her due to Aramu Muru being a new project. The Marketing plan helped us keep focused on our goals and acted as a reference point for the social media plan and targeted advertising, with key information such as similar artists and our target demographic included. We also planned to create an artist playlist on Spotify once we had submitted the release. We would push the playlist on socials and in any media coverage, as this could be used as leverage when approaching independent playlists, who from my experience usually work within a network of playlists and often ask for playlist placement in return for a song they are promoting.

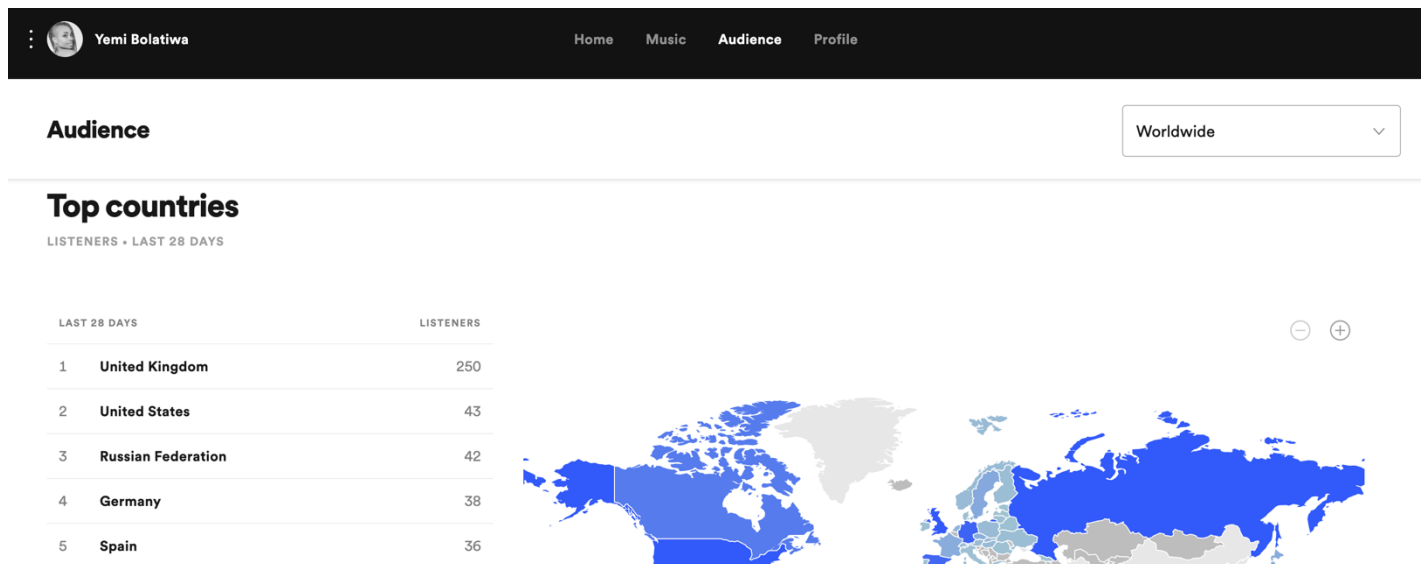


Figure 12. Yemi Bolatiwa Spotify For Artists page



ARAMU MURU

Aramu Muru – ‘Who We Are’ (ft. Yemi Bolatiwa) marketing Plan

Artist: Aramu Muru

Title: *Who We Are (ft. Yemi Bolatiwa)*

Label: Aramu Muru

Release Date: 7th May

Genre: Deep house

Key Territories: United Kingdom, US, Germany, Spain, France

Preview Link:

Buy Link:

SOCIALS & TARGET AUDIENCE

Aramu Muru

Facebook: N/A

Instagram: 22

Yemi Bolatiwa

Facebook: 1.6k

Instagram: 2,422

Target audience:

- Fans of vocal house music aged 18-35
- Fans of Hot Creations, Hot Natured, Jamie Jones, Jax Jones, Duke Dumont, Gorgon City, Disciples, Meduza, Joel Corry

Figure 13. Marketing plan



Key dates:

See separate document for full social plan

4 weeks before release

- Post teaser announcement with Aramu Muru logo on socials

2 weeks before release

- Pitch to Spotify playlists
- Pitch for radio support

1 week before release

- Pitch to media targets for support
- Pitch to independent Spotify playlists
- Organic Tik-Tok posts using teaser
- Yemi Bolatiwa announcement post with teaser on socials

Week of release

- 'Who We Are' release
- 3rd party Youtube Upload
- Follow up with media targets and radio

1 week post release

- Repitch to Spotify playlists

MARKETING ASSETS

- Artwork
- Vertical animated promo video for IG stories
- Vertical animated Spotify canvas
- Short teaser clip for IG feed
- 'Behind The Scenes' video

MARKETING & PROMOTION

Aramu Muru is a new project from a faceless duo who aim to carve out their own niche by providing a modern twist on retro sounds, using modern production techniques with vintage synths. For the debut release they will be looking to utilise featured artist Yemi Bolatiwa's audience to leverage their own, and will lean on industry contacts to give the track a strong push from the start.

'Who We Are' is a youth-focused summertime anthem and the theme aims to promote young people being themselves, so we will use Tik-Tok to promote that message and reach the younger demographic, as well as spreading a similar message through any coverage.

Once the final release is submitted to Distrokid we will claim the artist page on Spotify. Once that is claimed we will create an artist playlist and push that via all media and other coverage, with the aim of building the playlist followers. This is a long term objective to eventually utilise to negotiate playlist trades with independent Spotify playlist curators who will often trade placements within their network.

Figure 14. Marketing plan



SOCIAL MEDIA AND MARKETING PROMOTIONS

As this is a new project, we will be looking to build the socials from scratch. We will follow fans of similar artists and labels, and post a teaser of the track early to give some context to the profile and project.

Facebook

- Invite people to like the page
- Facebook ad ran to target Facebook likes
- Facebook ad ran around out now post

Instagram

- Instagram ad ran around out now post

Tik-Tok

- Upload a 15 second clip of the track highlighting the 'We Are Who We Are' lyrics
- Encourage organic posts of people dancing to the clip, emphasis on "being yourself"
- Approach micro-influencers to share video, promote further viral growth on the platform

YouTube

- We will upload a behind the scenes short video on the Aramu Muru channel prior to release to start to build content on the platform
- We will pitch to relevant YouTube channels with large audiences to try and tap into those extremely targeted demographics
 - [Mr. Revillz](#)
 - [Mixmag](#)
 - [DJ Mag](#)
- We will pitch to dance music specialist multi-channel network [The District](#) to service to their partners and try to secure uploads via this platform.

PRESS

- Secure profile pieces prior to release to build the profile before releasing music (Beatselector Magazine confirmed)
 - **Beatselector Mag confirmed**

Reach out wider ahead of release for release day and post release coverage, new artist/introducing features and guest mixes

Figure 15. Marketing plan



TARGETS

UK

- DJ Mag
- Mixmag
- Skiddle
- We Rave You

US

- Beatselector Magazine (pre-release profile piece)
- Your EDM (track coverage)
- EDM.com (track coverage)
- Dancing Astronaut (The Space Station (new artist) audio playlist)
- Magnetic Mag (How It was Made feature)

Germany

- Faze Magazine (Chart)
- DJ Mag DE (track coverage and Releases Der Woche playlist)
- Dance Charts (track coverage and release review playlist)
- Beatport (Beatportal's Introducing feature)

Spain

- Dj Mag ES (track coverage/review in the mag)
- Festival Season ES (track coverage)
- Beat and Mix (track coverage)
- Vicious Magazine (introducing feature)

France

- DJ Mag France (review)
- Tsugi FR (review)
- Trax Mag (review)
- Guettapen (review)

RADIO

- BBC Radio 1 Dance Anthems
- Cool FM (support confirmed)
- Capital (Mistajam's show)
- Gaydio
- Pride Radio
- Enter Zagreb
- Insomniac roster of shows

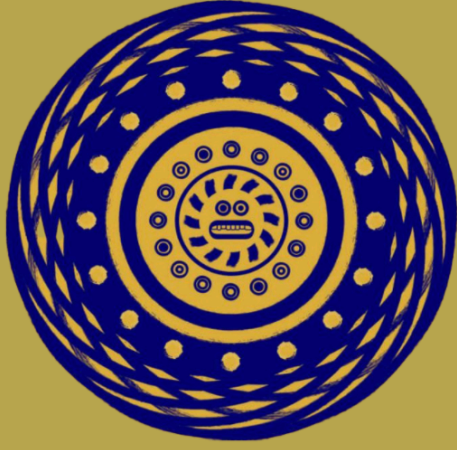
Figure 16. Marketing plan



Emma had experience working with social media platforms, and so she created the social media plan (Figure 17-24) for the single. We wanted to focus on Tik-Tok due to the youthful nature of the song, and the aim was to encourage people to create videos themed on being themselves, to tie into the lyrics 'We Are Who We Are'. We wanted to push this organically at first and left £50 of the budget to spend on micro-influencers to post to boost the virality if needed.

ARAMU MURU- WHO WE ARE (FT. YEMI BOLATIWA)

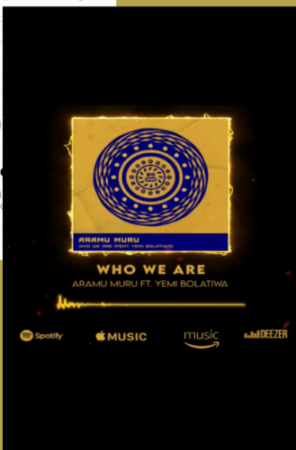
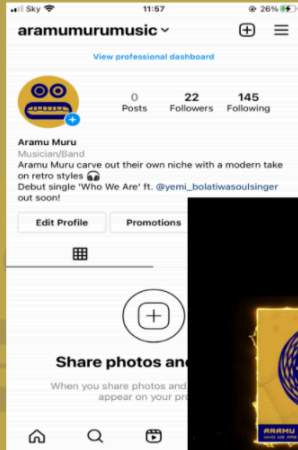
SOCIAL MEDIA RELEASE CAMPAIGN



INSTAGRAM

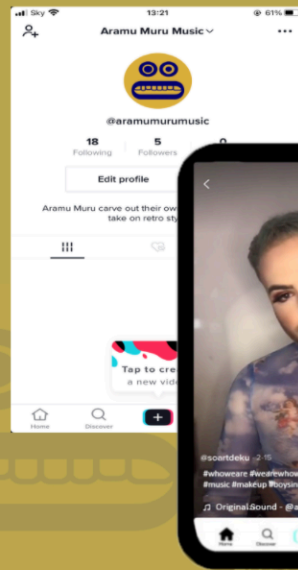


Instagram will be the main source of promotion leading up to and following the release. A following will need to be created for the Aramu Muru Instagram page prior to release, with posts/imagery that gauges the vibe of Aramu. Once the page has a following, 'out soon' posts can start to be made with teasers of the song and a countdown to release. Paid promotion can be utilised on the day of release and Post-release content, such as performances, interviews and Tik Tok's, can be shared on page and stories.



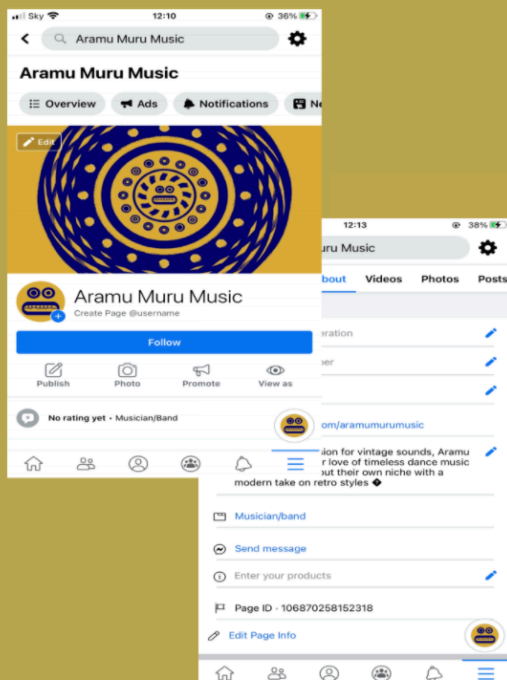


TIK TOK



To continue promotion of the song after release, a Tik Tok campaign can be executed beginning the week post-release, encouraging the audience to create Tik Tok's to the 'we are who we are' snippet of the song. The campaign will be based around people being themselves, to tie into the title and lyrics, with a diverse range of creators and content. The Tik Tok's can also be re-posted on the other social media pages to boost interaction with the audience.

FACEBOOK



Facebook will be the secondary source of promotion. A following also needs to be built so content can be shared prior, during and after release. The page will contain the Aramu Muru 'About' and contact information. Paid promotion can be utilised on Facebook to boost audience, and video content such as Tik Tok's and live performances can be posted on to feed and stories.



SOCIAL MEDIA SCHEDULE

WEEK 1 - ONE WEEK PRE RELEASE

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
-Follow/gain followers on Instagram, Facebook and TikTok	-Instagram Post dump to gauge the vibe of page/ Amaru (Music content/ imagery etc.)	-Post animated 'Amaru Muru' artwork with caption about who they are	-Teaser post- BTS, post about Yemi	- 'Out soon' post on Insta/ FB pages and Stories	- Story posts to get to know audience- Q&A, music content etc.	-Post snippet of song to stories

SOCIAL MEDIA SCHEDULE

WEEK 2 - RELEASE

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
-Change Dp's/ headers on socials to song artwork - 'Pre-save' post on page with snippet of song	-Link to pre-save on stories -Countdown to release on stories	-Link to pre-save on stories -Countdown to release on stories -Post about Yemi on stories	-Link to pre-save on stories -Countdown to release on stories	-Release- 'out now' post with animated Canvas -Paid promotion post on socials (continuing) - 'Out now' posts on stories	-Continued promotion of song on stories, instagram/fb	-Continued promotion of song on stories, instagram/fb



SOCIAL MEDIA SCHEDULE

WEEK 3 - ONE WEEK POST RELEASE

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
- 'Thank you' post for audience for engagement/ feedback etc.	- Tik Tok campaign posts- encourage audience to create Tik Toks to the song - Push narrative of the song- inspiration behind lyrics etc.	- Continued promotion of song on stories, instagram/fb - Post tease of video with Amaru/ Yemi talking about the project	- Post clips of interview to stories - Tik Tok campaign posts- encourage audience to create Tik Toks to the song	- Post interview - Post teaser of live performance on stories	- Continued promotion of song on stories, instagram/fb	- Post teaser of live performance on stories

SOCIAL MEDIA SCHEDULE

WEEK 4 - TWO WEEKS POST RELEASE

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
- Post 'best of' Tik Toks on story/ maybe post dump on page insta/ Tik Tok page of the best Tik Toks	- Continued promo of live performance on stories	- Engage with audience on stories- thoughts on the track etc.	- Snippet of live performance on stories/ Tik Tok	- Post live performance on insta/fb - 'Thank you' post	- Continued posting of content to build social pages - 'Coming up' Posts	

Figures 17-24. Social media plan



Marketing assets

With the social media plan in place and an idea of the theme through the design and artwork, we began to plan the assets we would need to support the promotion of the single. We decided to animate the artwork by spinning the mandala and thought that could be used as a Spotify canvas. Aidan created a 30 second clip and facilitated outsourcing the animation via Fiverr. We added a clip of the track to this video to post on Instagram.

See Spinning video asset:

<https://drive.google.com/file/d/1ePVYXyzuSjJdLJzdeF8ot4hSTEZo2ikX/view?usp=sharing>

This gave context to the page and gave people we were following an insight into the style of music this new project would be making. Aidan also put forward the idea of a moving waveform for Instagram stories highlighting the digital service providers (DSP's) that the single would be found on (Figure 25).

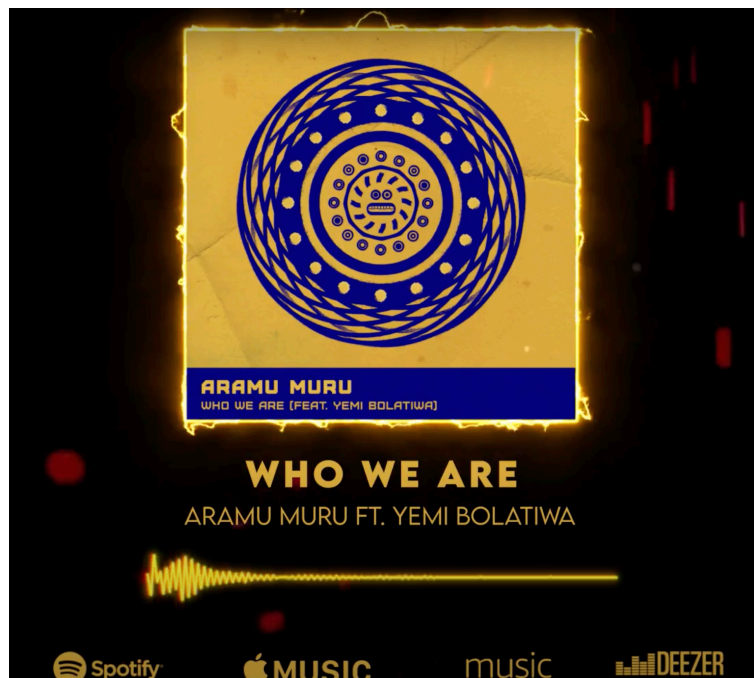


Figure 25. Instagram Stories Out now asset



BUDGET – EXPENSES

	Amount
Song Production:	
Vocalist	100
Mastering	12.5
Song Distribution:	
DistroKid	35
Visuals:	
Promo video & animations	5.53
Animation	13.53
Promotion:	
Facebook Ad (page likes boost)	50
Facebook Ad (single out now)	50
Instagram Ad (single out now)	100
TikTok Influencer	50
<i>We Rave You</i> track/story coverage	72.12
<i>We Rave You</i> featured category	10.82
Total:	£499.50

Figure 26. Budget expenses

We factored the £100 advance into the budget. We felt it was worth working with a vocalist of the calibre of Yemi as she was able to deliver the vocal promptly, and also gave strength to the release and promotion given her recent features and previous support.

As we were creating new profiles for the project, we felt it was important to take a long-term approach and spend a portion of the budget on advertising on social media. We discussed how much, and targeted the audience using the similar artists and demographic detailed in the marketing plan. Kalina dealt with this and gave us expected reach across the platforms we would be spending money on (Figure 27)



09:55

Cancel

Create audience

Done

2,800,000

Potential people reached

Great

Audience name

Aramu Muru

✓

Locations

London, United Kingdom

>

Interests

Arts and music, House music, DJ mix, Electronic music, Duke Dumont, Jamie Jones (DJ), Hot Creations, Gorgon City or Jax Jones

>

Age and gender

All | 18-35 years

>

Detailed Targeting

Detailed Targeting

Add people who match at least one of the following

Browse →

Interests

Arts and music × House music × DJ mix ×

Electronic music × Duke Dumont × Jamie Jones (DJ) ×

Hot Creations × Gorgon City × Jax Jones ×

Suggested For You

Music videos + Pop music + Rock music + Filmmaking +

For advanced targeting features, go to [Ads Manager](#).

Delete Audience

Potential Reach: 2,400,000 people

Your audience is defined.

Specific Broad

Estimated Daily Results

People Reached 4.2K - 12.1K

Link Clicks 123 - 354

Payment Summary

Your ad will run for 10 days.

Total budget £50.00 GBP

09:56

See All

Create New

Budget and duration

£50 over 10 days

Total spend

120,000 - 330,000

Estimated reach

Budget

£5 daily

Duration

10 days

Duration

Run this ad continuously

Your ads will run continuously for a daily budget. This option is recommended. [Learn More](#)

Choose when this ad will end

Days 25

End date Apr 30, 2021

Daily Budget

Actual amount spend daily may vary.

Estimated 90 - 261 people reached per day

£2.00

Estimated Daily Results

People Reached 90 - 261

Payment Summary

Your ad will run for 25 days.

Total budget £50.00 GBP

£2.00 a day x 25 days.

Figure 27. Advertising reach across Facebook and Instagram



BUDGET – INCOME

Due to the new nature of the project, we decided the best approach would be to target press and radio coverage, along with our Tik-Tok campaign, to drive streams and generate income via streaming numbers.

DISTRIBUTION - DISTROKID

Release time
Spotify only

12

:

00

AM

What time (on your release date) should this go live on Spotify? Other (non-Spotify) stores will be midnight-ish in each country.

Time synchronization
Spotify only

☒ May 7, 2021, 12:00 AM in the listener's time zone. (default)
☐ May 7, 2021, 12:00 AM in New York, and simultaneously all other countries at the same time, regardless of time zone.

Preorder?
iTunes, Google Play, and Amazon

☒ No, don't let anyone buy it until the release date
☐ Yes, let people preorder it before the release date

Record label

Aramu Muru

If you're unsigned, make up a new label name! Anything you want.

Album cover
.jpg, .png or .gif extension
optimal is perfect square
optimal size is 3000x3000



⚠ Don't increase the size of smaller images to make them bigger. This makes the image blurry. And stores reject blurry images.

⚠ Stores will reject artwork that contains a website address (URL), Twitter name, or any image that's pixelated, rotated, or poor quality. They'll also reject artwork with prices or store logos (don't put an iTunes or Spotify logo on your artwork). Also, please don't reuse the same artwork for multiple albums.

Figure 28. Distrokid uploader

We chose to use Distrokid as it allowed us to pay a one-off fee which meant we kept all future royalties, and they wouldn't be due the 15% cut typical of a lot of distributors. This helped us cut out longer term intermediary costs and would assist with us recouping money spent in the budget.

26



VIDEO ASSETS

For the behind-the-scenes video, we discussed having a very simple clip of around 1 minute of a couple of the elements being played in, before transitioning to the full song at the end. The full 1-minute video was to be used to promote on YouTube, and a short 15 second clip was to be cut to use on Instagram for further promotion. My brother has experience of making similar videos (@BennersMusic, 2021), so we decided the best option would be to save money in the budget to use elsewhere and have him film the video (Figure 29). We collaborated on the filming, discussed different angles, lighting, and what elements would look best. I also asked Yemi to provide a video of her singing the song acapella, as that would be a useful asset to use on socials and potentially open us up to a new audience (Figure 30).

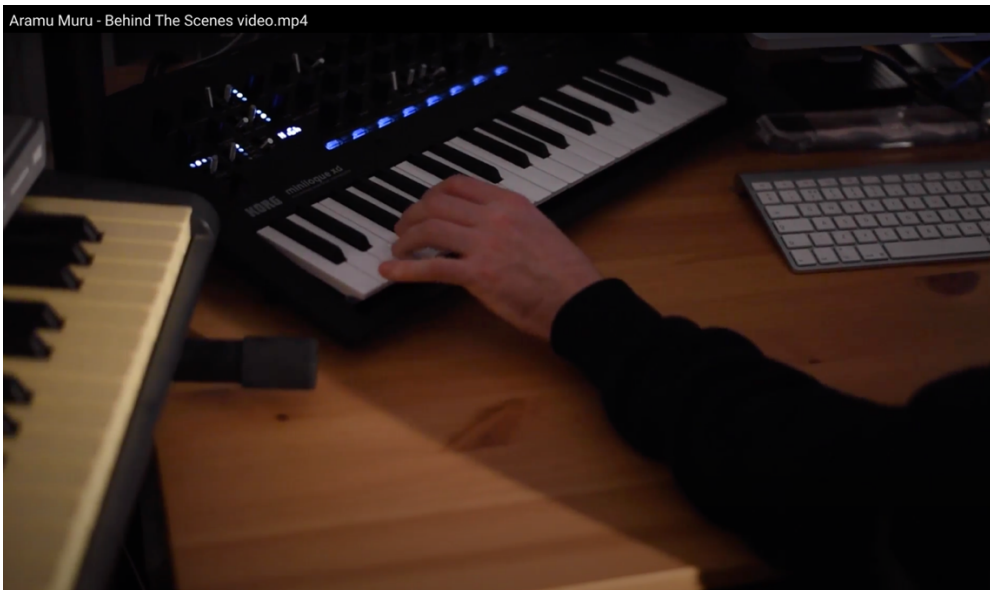


Figure 29. Behind the scenes video

Full video: <https://drive.google.com/file/d/1pB3DejXSi0Ktk-Z4BIS9kFqmf0vIC6L7/view?usp=sharing>

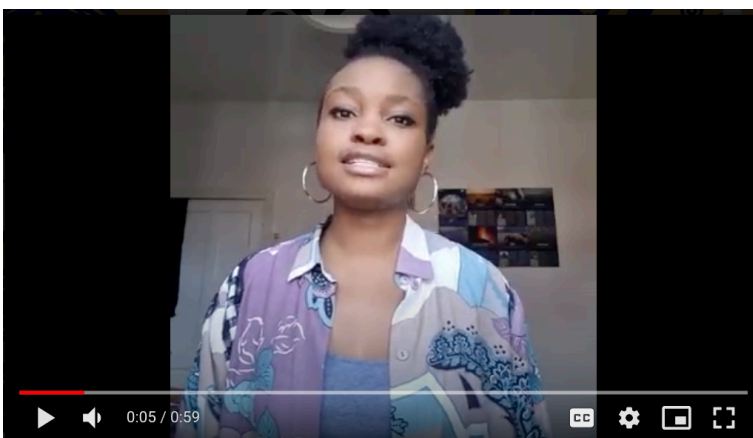


Figure 30. Yemi Bolatiwa Acapella video

Full video: https://drive.google.com/file/d/1DJnR5GZ0_DeUspU_v7BVegHOsOBvy0xX/view?usp=sharing



TRACK FEEDBACK AND COVERAGE

While the track wasn't scheduled to be released until May, we felt it would be beneficial to try and gauge feedback from a few contacts and generate interest ahead of the release date. I sent the track to a contact at Cool FM (Northern Ireland's #1 radio station), Connor Coates. He hosts the peak time Saturday show, which is broadcast to 527,000 listeners weekly (Love Belfast, 2020). Connor provided great feedback and is interested in supporting the final track (Figure 31).



Coates, Connor <Connor.Coates@coolfm.co.uk>



Tue 06/04/2021 13:22

To: You

Hey Ben,

I'm great! Hope you had a good Easter?

Thanks for sending. The track sounds good. Looking forward to hearing the final master. Keep me posted and I'll try to give it a play on the radio show for you.

Cheers

Figure 31. Cool FM feedback

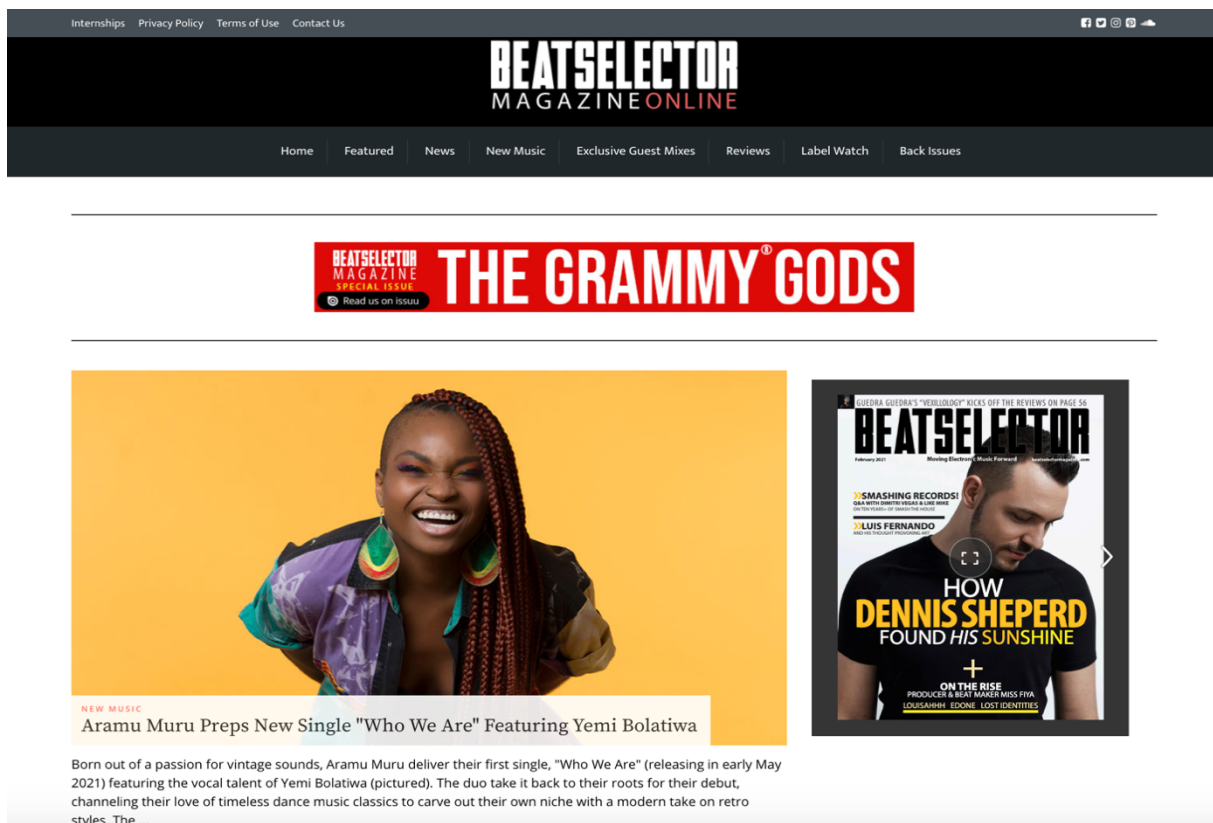


Figure 32. Beatselector Magazine Home page feature



The majority of the PR focus would be around promoting the single and gaining coverage leading up to the release. We decided it would also be a good idea to try and secure some artist profile features for Aramu Muru ahead of this, to try and help build some momentum leading into the single. Beatselector Magazine agreed to write a profile piece (Wensell, 2021) and posted it on their website and included it as their featured homepage piece (Figure 32). They have also agreed to include Aramu Muru as a 'Buzz Worthy' artist profile in the next issue of the magazine (Beatselector Magazine, 2021). I also managed to secure a masterclass with Point Blank Music School for the students (Figure 33) that would also be uploaded to their YouTube channel, which has 450,000 subscribers and is also often pushed to media partners such as DJ Mag, Magnetic Mag and MusicTech.

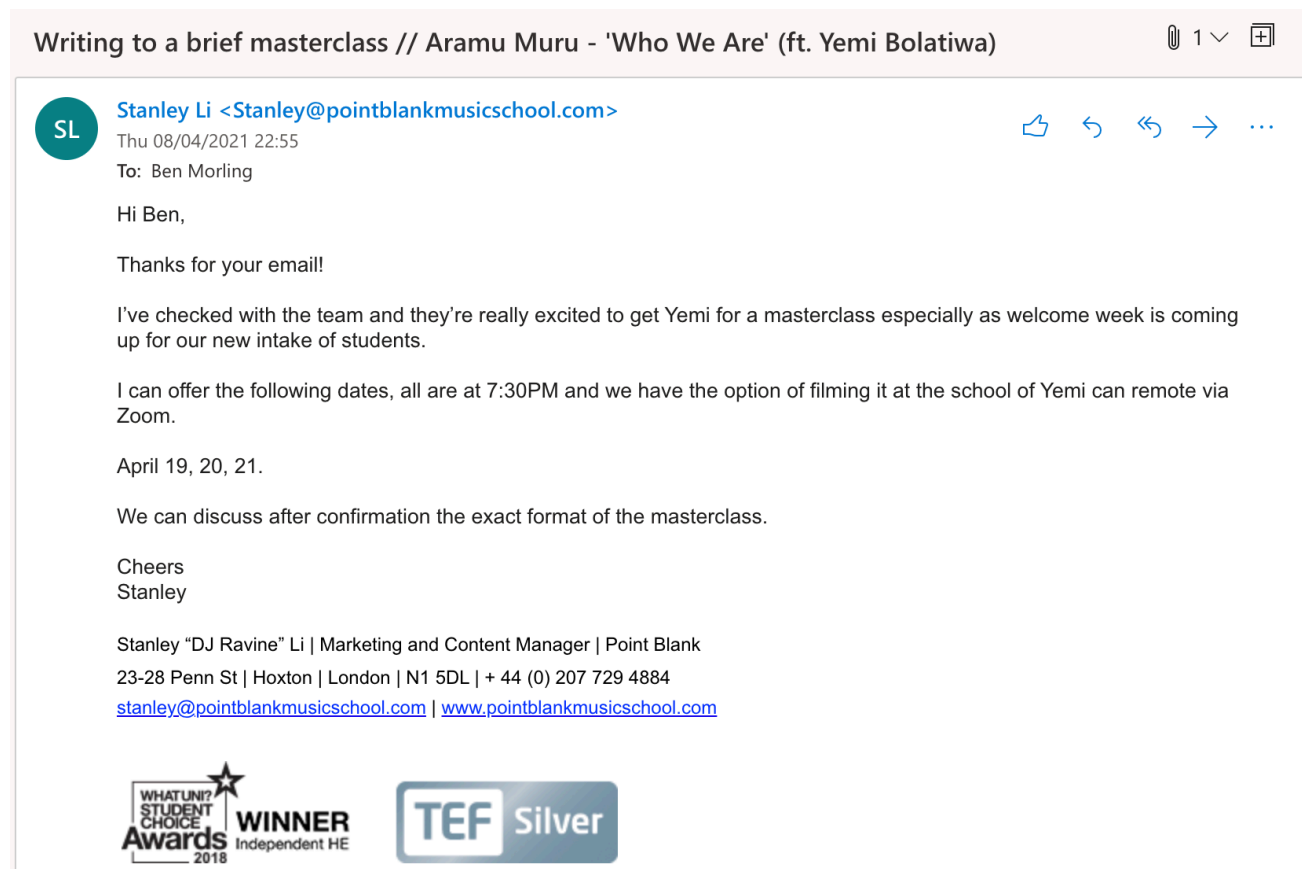


Figure 33. Point Blank Music School masterclass confirmation

Word Count: 2,749



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