

GAMBLE

ARTIST DEVELOPOMENT AND MANAGMENT PORTFOLIO

TILEYARD, LONDON





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Project Outline

In this portfolio we have documented the process in which we successfully executed the release of Gamble's debut single "Call Me Again". Along with the official remix release by Greta Boomborg, chosen by the team via a remix competition using the platform wavo.me.



Gamble is a Swedish singer songwriter based in London signed to Boon records. This portfolio will cover an overview of each meeting, the release timeline, artwork, marketing strategy, branding, budgeting and finances, website design and the various companies/platforms used to make this release possible.

From an early stage the team realised that "Call Me Again" would work well for sync, therefore a partnership was formed with Autonomy Music Group with the sole purpose of getting the track placements. The targeted placements were primarily reality tv shows, such as Love Island.

Meeting Notes

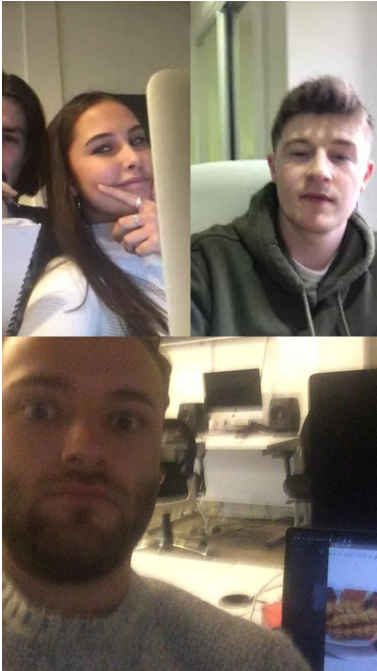
Group Meeting: One	Date & Time:	July 19 th 2019. 12:00pm
	Subject: Roles and Plan Outline	Creative Music Management – Group Project
	Next Scheduled Meeting:	August 19 th 2019
	Meeting attendees:	Gamble (Artist) Elliot Callum Kyarah James
AGENDA	MAIN POINTS	
1) Roles	Discussed and finalised roles within the team: • Elliot - Project Manager / Producer • Callum - Creative and Financial Director • Kyarah - Marketing Manager • James - Online manager / Secretary (Minute-taking) • Gamble - Artist • Boon Records - Record Label	
2) Listen to track	The group listened to the track itself and came up with buzzwords to give the campaign a focus: • Acoustic Pop • Comparisons with José González	
3) Release Goals	Bearing in mind that this is Gamble's first release, the group began to discuss what goals they wanted to achieve during the campaign: • 50,000 total streams, three months post release • At least one sync deal; targeting reality TV • Increase overall monthly website traffic by 100% during the release month • Increase social media following by 50%; specifically 1,000 extra followers on Instagram • KPI's set	
4) Direction and Image	The group began to discuss with the artist the direction and image they wanted to go into: • Cigarettes • T-Shirt/Shirt styling	

	Telephone motif in artwork (relating to the track title)
5) Remix	The idea was suggested that the group run a competition for a remixed version of the track. The winning entry of the competition would also be released as an official remix by Boon Records.
6) Marketing	Kyarah was tasked with creating a marketing plan, to be presented at the following meeting.
7) Timeline	Release timeline and deadlines were set: The release date was set for 18.10.2019 (three months time) - Music video release date was set for 01.11.2019 (two weeks after the track release date) - The date for a second meeting was agreed

Group Meeting: Two	Date & Time:	August 19 th 2019. 13:00pm
	Subject: Project development	Creative Music Management – Group Project
	Next Scheduled Meeting:	September 16 th 2019
	Meeting attendees:	Representative from Boon Records Elliot Callum Kyarah James
AGENDA	MAIN POINTS	
1) Marketing Outline	Kyarah presented her marketing outline. Main points include: Marketing Objectives, Target Audience, Paid Advertising, KPIs, PESO online marketing strategy, Content Strategy, Press Release, and Reviews.	

2) Track changes	Discussed whether we wanted any changes in the production of the song: • Suggested a re-record of vocals • Suggestion of changing one of the vocal melody ideas (streamlining the track towards a more simple structure)
3) Budget review	Budget review presentation, led by Callum (see Finance section on page 23)
4) Target Audience	The group decided on a target audience for the release and Gamble's general image: • 15-35 • Male & female, although predominantly targeting females Discussed using a website called Hubspot to work out which YouTube, Blogs, Radio, streaming playlists to target
5) Promotional event	Suggestion of a live showcase event on the day of the single release: • Venue would be the Gallery at Tileyard • Gamble could perform a couple of covers before ending on the new single: 'Call Me Again' • Keg donation by Two Tribes to attract a crowd
7) Remix competition	The group listens to all entries for the remix competition. The group selects an entry by producer Greta Boomberg
8) Videographer	The group selects a videographer to produce the music video plus lyrical video
9) General updates	Each member of the group gives updates about their respective progress

Group Meeting: Three	Date & Time:	September 16 th 2019. 13:00pm
	Subject: Content development for release	Creative Music Management – Group Project
	Next Scheduled Meeting:	October 17th 2019 (the day before the release date)
	Meeting attendees:	Elliot Callum Kyarah James
AGENDA	MAIN POINTS	
1) Artwork	Callum presents the album artwork he has designed and the group approves it	
2) Website	James presents the website design (desktop and mobile) and the group suggest a couple of changes: • More minimalistic design to match Gamble's general image	
3) Release social media	The group run through and automate all pre- and post-release social media content. This is to ensure that all posts are made at the correct times and across all platforms without someone having to manually do this	
4) Final listening session	The group listens to and approves both the original release and the remixed version and can suggest no more necessary alterations.	
5) Music video	The group discuss and brainstorm ideas for the music video before Elliot sends a mood board and storyboard to the videographer	
6) General Updates	Each member of the group gives updates about their respective progress	

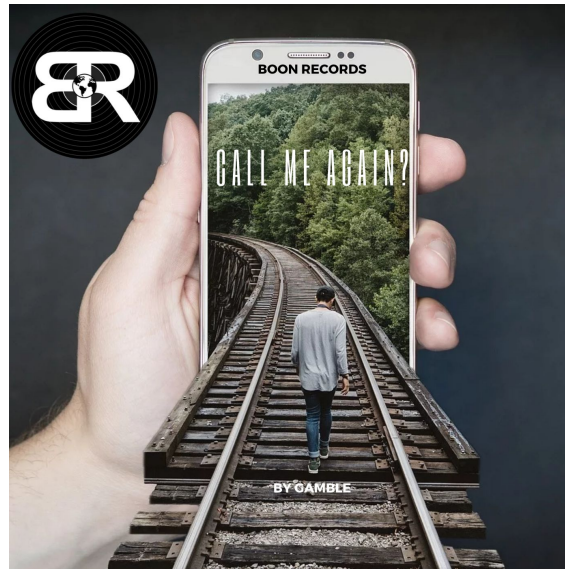
Group Meeting: Four (Skype) 	Date & Time:	October 17 th 2019. 10:00am
	Subject: Track release	Creative Music Management – Group Project
	Next Scheduled Meeting:	TBC
	Meeting attendees:	Elliot Callum Kyarah James
AGENDA	MAIN POINTS	
1) Marketing	Kyarah briefs the group about the marketing strategy and the paid ad push on social media	
2) Live showcase	The group run through the details and plan for the live showcase they are hosting with Gamble: • Timings are finalised • All on-the-night staff are finalised • Posters have been put up all around Tileyard • Big social media push: Boon Records socials and Tileyard Ed are supporting the marketing push	
3) General	The group discuss the release itself and any updates they want to give. Everyone is happy and excited for the track to go out!	

Group Meeting: Five	Date & Time:	January 17 th 2020. 13:00pm
	Subject: Post-release analysis	Creative Music Management – Group Project
	Next Scheduled Meeting:	-
	Meeting attendees:	Elliot Callum Kyarah James
AGENDA	MAIN POINTS	
1) Streaming figures	Elliot updates the group with the streaming performance of the track: • The track has smashed our initial target of 50,000 streams • The group study the analytics of who and where these streams have come from	
2) Sync	Elliot updates the group on the progress of the push for sync deals: • The track was played on Love Island after successful a partnership with Autonomy Music group soon after launch • This helped the track to hit its target stream count	
3) Marketing	Kyarah updates the group regarding the performance of Gamble's social media account following the release • 985 Instagram follower increase	
4) Website	James updates the group about website traffic during the release • 103 email subscribers gained	
5) Final thoughts	The group offer their final thoughts about the campaign and any suggestions of what could have been done better	

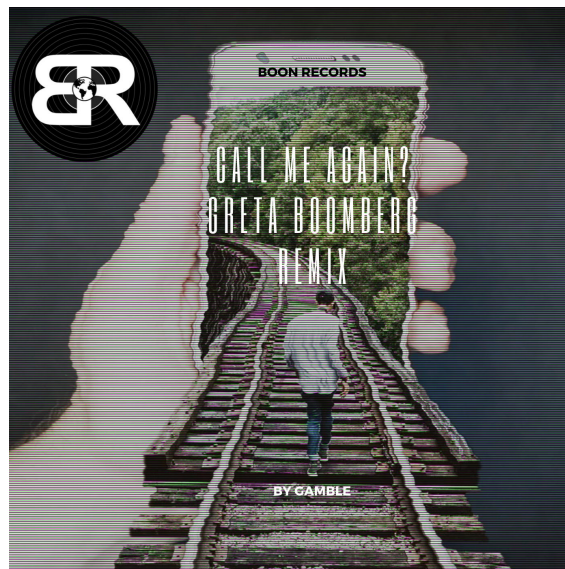
Release Timeline



Artwork



The artwork for the track was designed to reflect the core themes of the song. The artwork focuses on a solo shot of Gamble walking along a seemingly endless railroad track that leads into a mobile phone. This reflects the introspective nature of the song while also playing on the fact that the song revolves around gamble longing for someone to “call me again”.



The remix suitably features a remixed cover that is similar to the original but features some pixel distortion reflecting the more modern EDM influenced approach to the remix.

Release Event

On the day of the release we hosted a launch party at the Gallery in Tileyard. A free keg of beer was donated by TwoTribes.



The event was a success with a total of 88 tickets sold. Gamble played an hour set with a DJ friend performing afterwards pro bono. The total cost should have been £300 but they gave us a discount of £100 off.



Marketing Strategy:

Marketing Objectives:

- This being his first release and being a new artist, Gamble's fan base is still relatively low. Therefore, we aimed to bring his social media following up to 5,000 followers, and set a target of 50,000 plays on streaming services within the first 3 months.

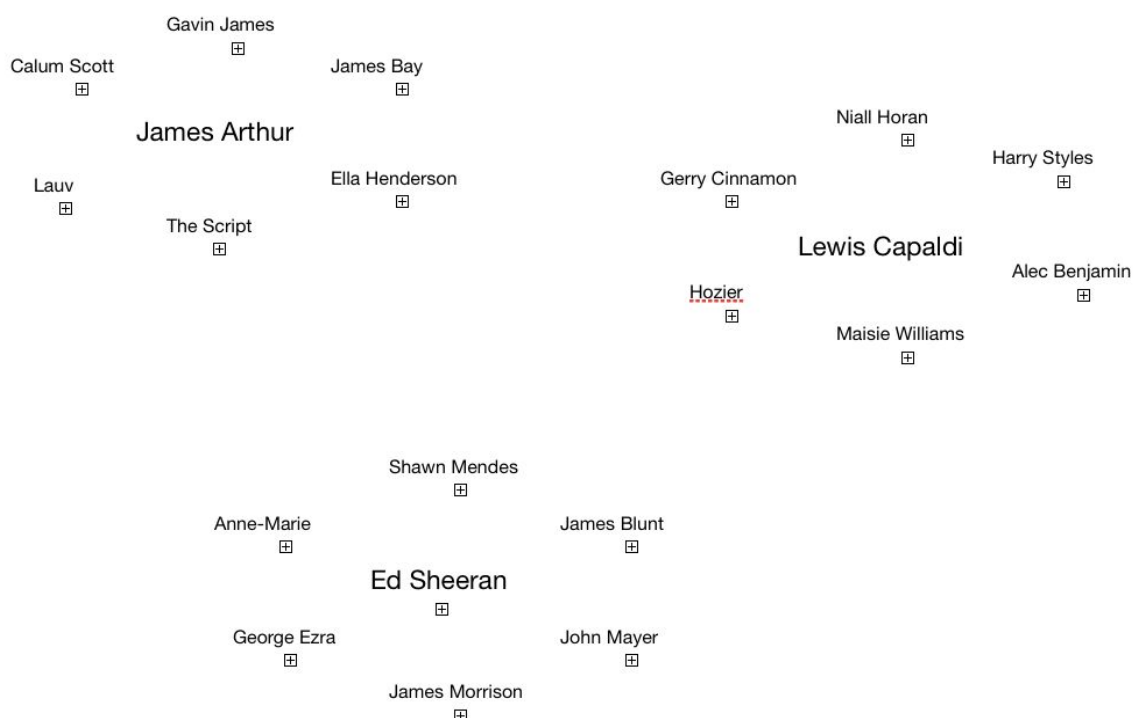
Target Audience:

- 15 - 35
- Both males and females, but larger female following
- His largest audience is in London
- Genre of music is: Pop
- Similar artists include Jose Gonzalez, James Arthur, Ed Sheeran, Lewis Capaldi.

Paid Advertising:

We tested it on YouTube adverts, Facebook adverts, Instagram adverts by releasing a 15 second snippet of the song as a paid advertisement over a 1 week period with a small budget. After one week we analysed which platform reached the most people and received the best feedback. We then put the majority of our advertising budget into the platform that demonstrated the highest amount of reach and interaction in order to maximise the effectiveness of the campaign.

To test our gender hypothesis we also used paid advertising tests. Our hypothesis proved correct with a 60/40 female to male fan ratio.



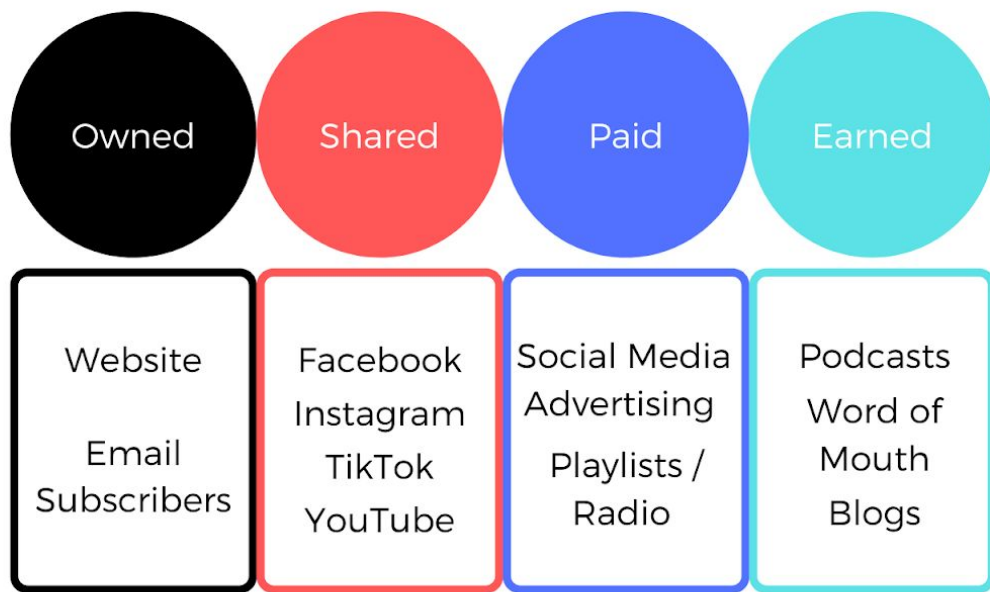
Key Performance Indicators (KPIs)

1. Organic social media growth rate:
 - This provides us an insight on which actions/posts were most successful at bringing in fans. We can compare week on week growth to determine which type of engagement was most successful.
2. Paid Social media growth rate:
 - Allows us to measure the success of our paid advertising campaigns.
3. Website traffic:
 - To measure the number of unique visitors to the Gamble website.
4. Revenue:
 - It is important to gauge the financial success of the release. Delays in royalty payments make it harder to track. It may be that we won't get a return on investment until a long time after the
5. Streaming numbers:
 - We set out to measure our goal of 50,000 plays across streaming platforms within the first 3 months.
6. Email Subscriber Acquisition:
 - Measure the total number of email subscribers gained from the release. Mailchimp was our email marketing service of choice.

PESO Online Marketing Strategy

The PESO Marketing model was a great way for us to organise our thoughts and ensuring that we covered all aspects of marketing. This model originally comes from the world of public relations but was highly effective for us during this project as it can be an indispensable tool for all marketing professionals. The PESO model is represented as a set of four categories, corresponding to the following media types of paid, earned, shared, and owned.

	Description	Pros	Cons
Paid	This is the lead generation, and refers to the buying of larger distribution. This could be the buying of adds or boosted content.	Paid promotions have reliability and scalability - the more money that is being invested, the more reach we will see in our data insight.	There is still an element of uncertainty and can be very expensive. In order to prevent this we learned strategic paid promotion.
Earned	This refers to the content exchange for the industry leader's audience.	Earned marketing channels will allow endorsement from an authority figure within the industry.	Earned promotion can be cost-effective but can easily get very expensive.
Shared	This is the building of our audience with the content that we are marketing.	This builds the most trust with our audience. As this allows for 'organic' content to show up on a person's feed which is more likely to be trusted. This is also very cost-effective.	It is hard to predict what our audience will and will not like, and what they will share. Due to this, it is important to take audience insight, optimization and algorithms into consideration.
Owned	This refers to creating a following which actively looks for content like ours, in order to distribute it to their audience.	This type of media promotion is low-risk and will serve as a long-term asset in regards to marketing efforts. It is important for our content to stay as relevant as possible.	This type of promotion is seen as an asset, but it takes a long time to build a loyal and engaging audience members.



PESO Marketing Model for Gamble.

Reviews

“Call me again” and the Greta Boomborg remix have received a number of reviews and reposts from various blogs and playlists.

ERENBLOGS:

“Call me again is a deeply emotional descent into the mind of singer songwriter “Gamble”. Gamble effectively conveys a sense of vulnerability throughout the song as he longs for his muse to “call me again”. This song left an excellent first impression as an introduction to Gamble and I will be looking out for his next release”

CSGMBLOG:

“Newcomer “Gamble” has his songwriting skills on full display on the track “Call me again”. His emotionally crafted soft vocals combined with slick production featuring a beautiful acoustic guitar arrangement will leave listeners longing for more”

Mystic Sons:

“Swedish singer songwriter “Gamble” introduces himself with this warm yet minimal alt-pop anthem. ½”

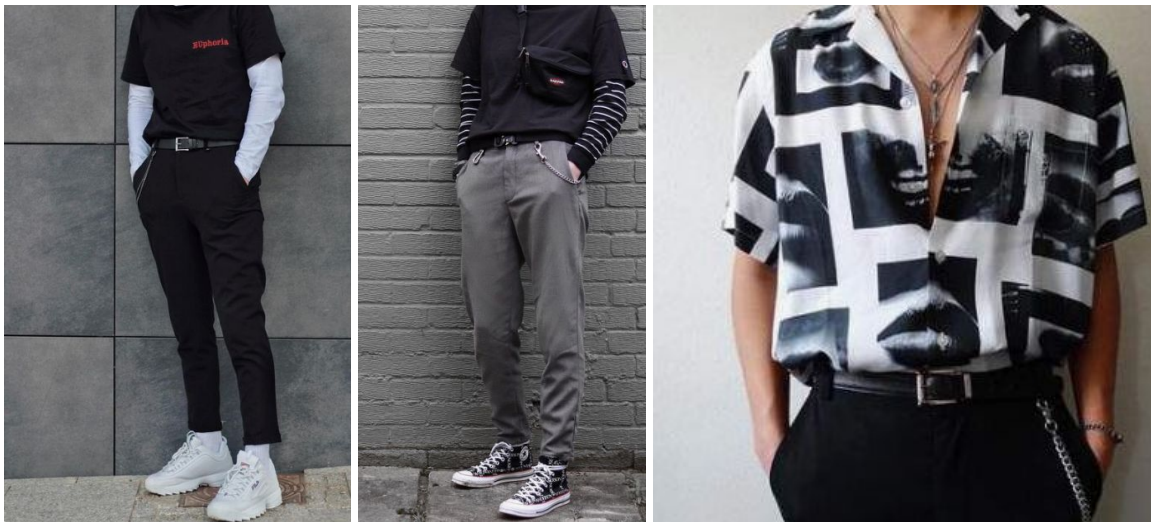
Son Of Marketing:

“The official remix of the track “Call me again” by Gamble is an outstanding addition to an already captivating song. Swedish DJ “Greta Boomborg” adds an upbeat and more radio friendly sound to the track. I expect this song to appear in many playlists over the next few months”

Branding

Because Gamble is a new artist and this is his first release we are focused on establishing a brand image and reinforcing this image through his music, live shows and brand partnerships. The creation of Gamble's unique brand and the undertaking of various branding activities will not only create an identity for Gamble as an artist but also establish a presence and reputation.

Gamble is a strong, silent, brooding character who garners inspiration from his real life experiences and relationships. He combines a traditional singer songwriters approach with more modern production which can be described as "acoustic pop".



Gamble also draws influence from the world of EDM and expresses a willingness to collaborate with notable electronic music producers in order to release EDM versions of his songs as well as stand alone tracks. In terms of his image Gamble opts for a laid back, relaxed, everyman look and is seldom seen without a trademark Malbro red in hand.



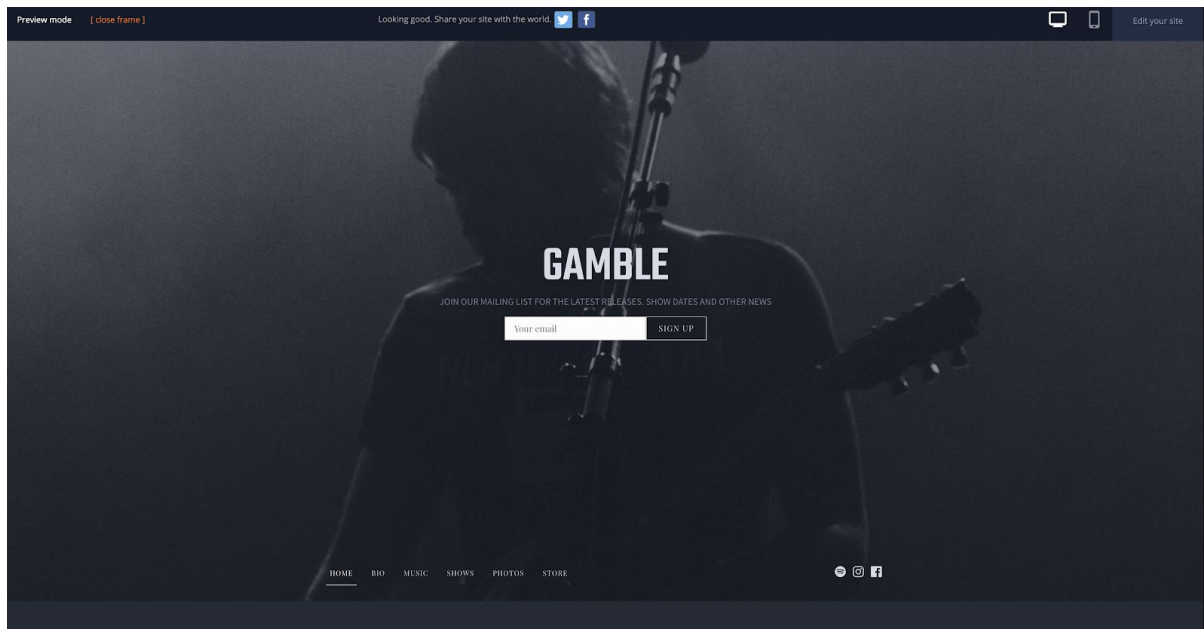
Merchandise



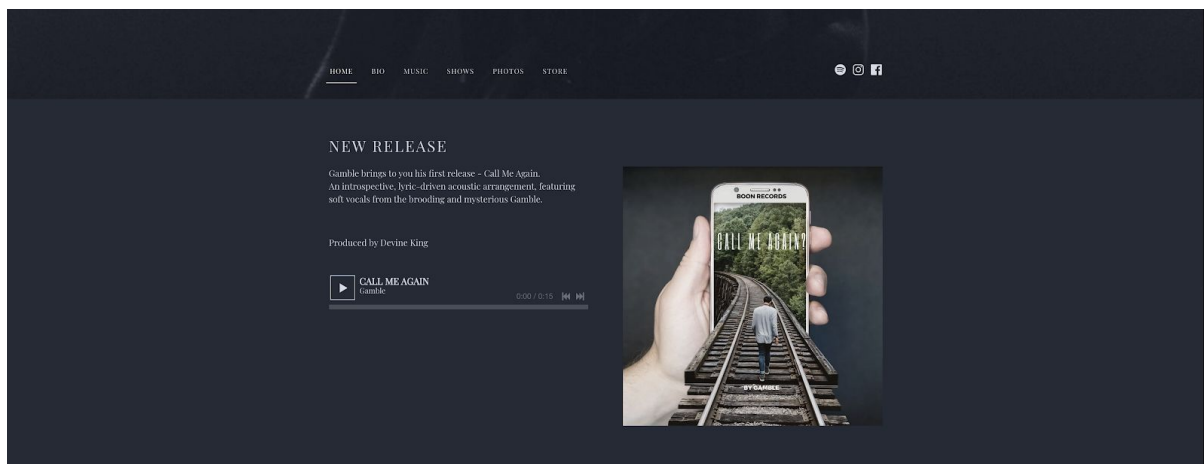
Website Design

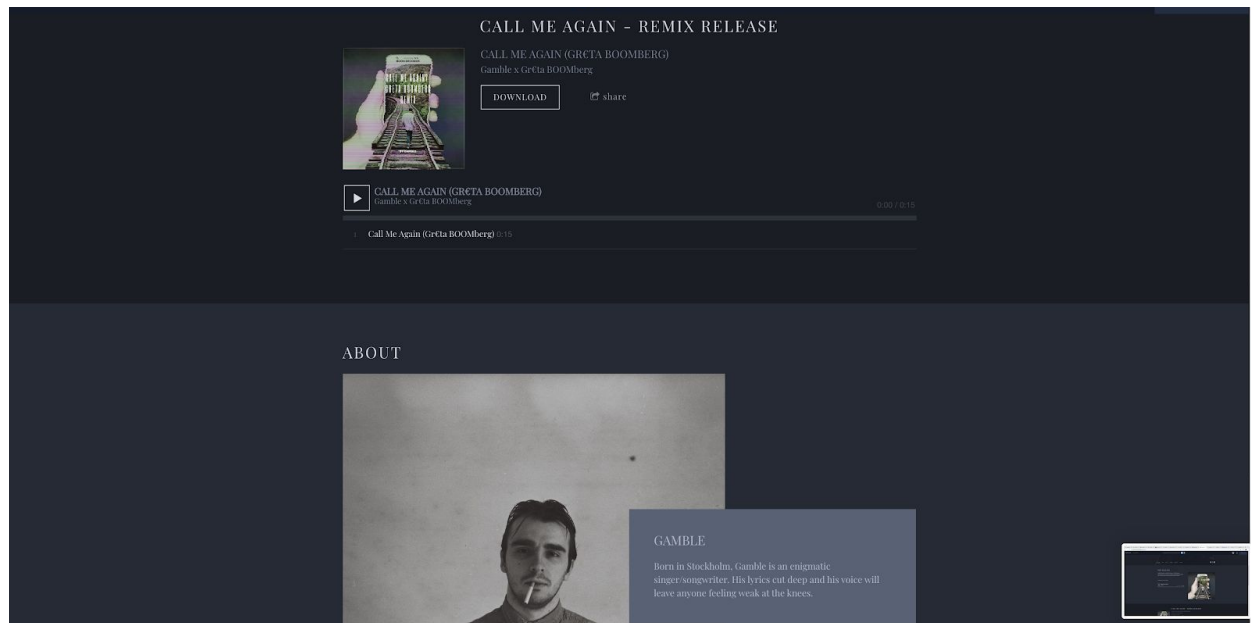
Desktop

The website was designed to match and enhance Gamble's moody, minimal image. The colours used are mostly navy and dark grey to create a smokey, dark aesthetic.



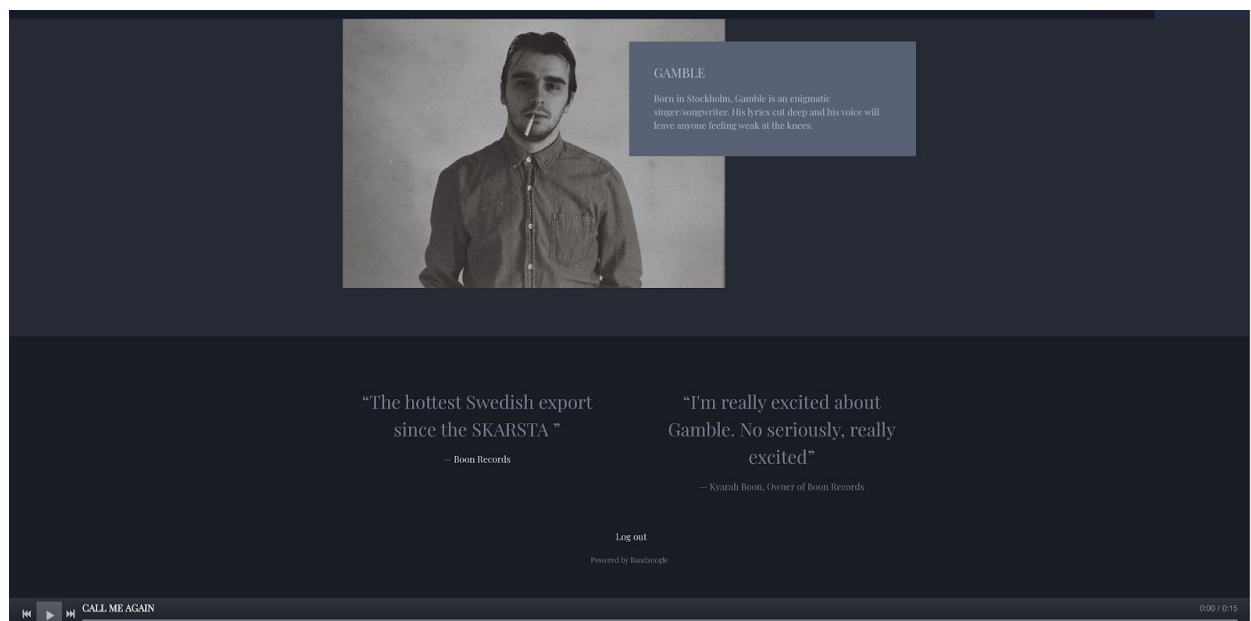
The layout of the website is very important and carefully thought through. The design uses the 'news-feed' style scrolling as this is a website style that Gamble's young target audience will be familiar with. The first thing the audience will see is a moody, mysterious image of Gamble with a link to add their emails to the mailing list. This was deliberately made as the first thing visitors see on the website because we want to increase Gamble's mailing list to encourage people to remain fans. We want fans to keep listening to Gamble's music, purchase merchandise and buy event tickets. By creating a large mailing list we would have an effective method for marketing directly with these fans.





The next feature on the website is details of the two new releases. This is the product that we are trying to push and so we wanted to keep it near the top of the page. The website includes a preview playback feature allowing visitors to hear a little bit of the two songs, as well as a link to Gamble's Spotify page to encourage them to visit and listen to the entire track. The artwork for the release is featured as a large image which pops off the page because of the contrasting colours between the website background and the artwork.

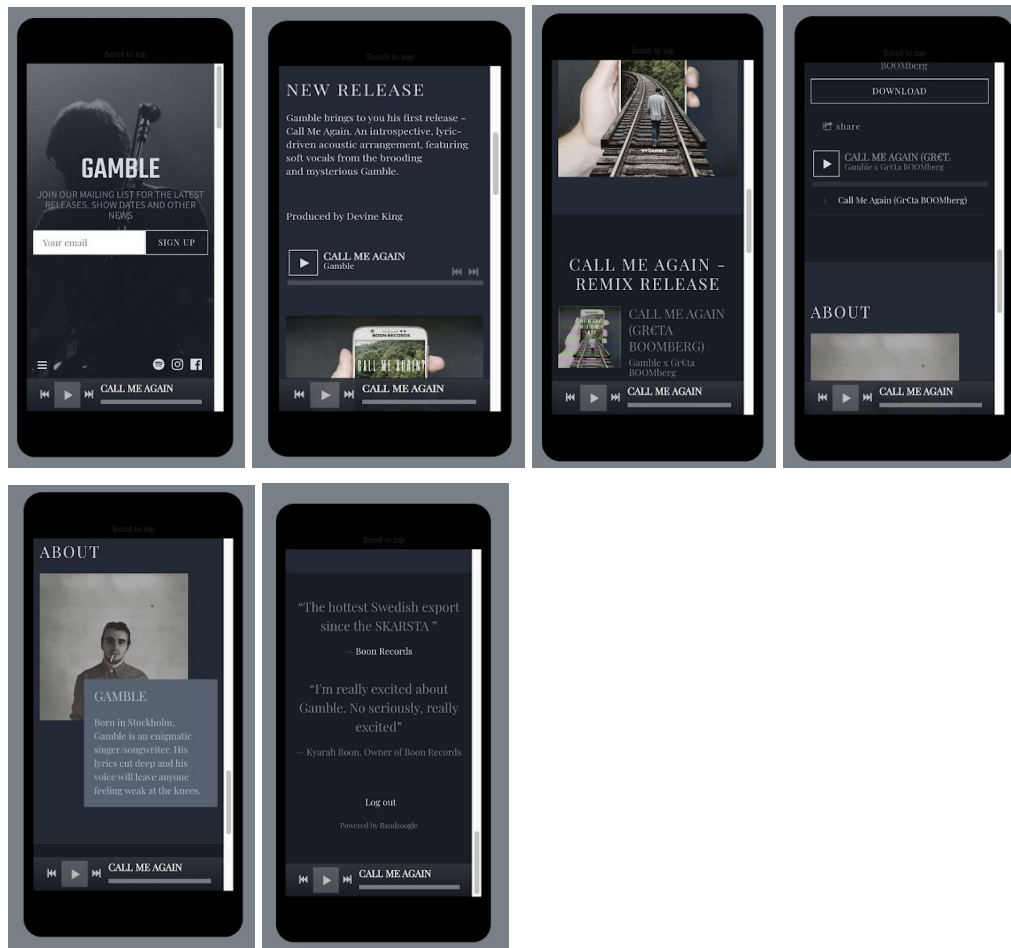
At the bottom of the page is a brief bio and portrait of Gamble. This is designed to help visitors understand and get a sense of who the Gamble is. The written biography was kept relatively short as we felt Gamble should not be an open book but maintain an aura of mystery.



Mobile

Having an attractive mobile design was equally, if not more, important to Gamble's website. Given his relatively young target audience, it is expected that the majority of website traffic will be on mobiles rather than desktop. As of December 2019 53.29% of internet users are on mobile.

(<https://gs.statcounter.com/platform-market-share/desktop-mobile-tablet>) . It was important to retain the same theme and design for consistency.



Like the desktop design, it was very important to place the track playback high on the page so that the audience can see this almost as soon as they arrive at the site.

Finance

Our initial goal was to reach 50,000 streams across streaming services, this was quite an ambitious goal to set for such a new artist. Although we were allocated a total of £800 between Tileyard and Boon Records, as a group we decided that in order to achieve these goals we would need to source additional funding from elsewhere. The list of contacts that we compiled turned out to be very useful, we managed to make contact with the PRS foundation who in turn allocated £250 towards our project release. After discussing raising finance through Kickstarter with Gamble we launched a Kickstarter campaign with the goal of raising £200, we provided incentive to donate by offering everyone who donated over £50 a limited-edition vinyl release of the single and its remix. This proved to be successful as the full amount was raised, mainly through friends and family, and four limited edition records were scheduled to be sent out at the point of release. This brought our funding to a total of £1250.

Funding

Funds	
ITEM	AMOUNT
Tileyard Budget	\$500.00
PRS Foundation	\$250.00
Kickstarter	\$200.00
Boon Records	\$300.00

At this stage we then had to decide where to allocate our funding in order to achieve our goals. Recording and production costs amounted to approximately £200 thanks to the help of our in house producer “Devine King”. Logo, cover art and merchandise design was handled by our in-house creative team in collaboration with our web manager, this amounted to £173. A website and mobile app were also built with a website hosting cost of £99.48. In total we printed 15 limited edition records at £5 each bringing our physical inventory costs to £75.

We set a £200 budget for Live shows and paid a videographer and photographer £250 and £80 respectively to capture these events in order to use the footage for a music video and as promotional material such as a “making of” video after the tracks release .

In terms of advertising and plugging we set a total budget of £340 aside. This would be split between social media adverts, radio pluggers and hiring Autonomy Music to help find us sync deals. We allocated £250 towards autonomy, \$20 towards SubmitHub to plug the track, and \$70 towards social media advertising. We tested out adverts on YouTube, Facebook and Instagram allocating £10 to

each. We discovered that the Instagram ads were the most effective and therefore allocated another £40 pounds toward advertising on Instagram.

Project Budget	
Monthly Expenses	
ITEM	AMOUNT
Recording	\$100.00
Production	\$100.00
Logo Design	\$50.00
Cover Art Design	\$45.00
Website Hosting	\$99.48
SubmitHub	\$20.00
Live Show	\$200.00
Merchandise	\$78.00
Instagram Ads	\$50.00
Facebook Ads	\$10.00
YouTube Ads	\$10.00
Videographer	\$250.00
Photographer	\$80.00
Autonomy	\$250.00
Physical Inventory	\$75.00

In total our profits for the three months since release have been satisfactory. Revenue amounted to £1390 while expenses amounted to £1,417. This has let us with a cash balance of £1223 when initial funding is taken into account. We sold 88 tickets for our live show at £5 a ticket, leaving us with £440 from live. Merchandise and limited-edition records sold well at our live shows and raised £250 and £100 respectively.

Profit	
Monthly Savings	
Source	AMOUNT
Ticket Sales	\$440.00
Merchandise Sales	\$250.00
Physical Sales	\$100.00
Streams	\$600.00
Sync	N/A

Our Spotify streaming numbers smashed our initial goal of 50,000 amounting to 80,000 streams in total, the effective Instagram marketing alongside a sync placement on itv's popular reality TV show "Love Island" directed many people to our single on Spotify and greatly increased its exposure. At this point we have not completely covered our expenses with profits however, our estimated largest revenue stream has not been collected yet. After placing the song on multiple

episodes of Love Island we are expecting, based on itv's estimations, an additional £2000 which will bring our profits well above expenses.

