

REFLECTIVE COMMENTARY

MELINA DIAGO

1916334

CREATION MODULE

1. SET THE SCENE

Every aspect of the music industry is attractive. It seems like it is only this year that I have started to realise how wide the industry is and how extended its activities are and I am sure I will learn more all along my career. But from the very moment when I started to consider a career in the music industry about ten years ago, I knew that I wanted to help artists grow into their full potential, into the artist they want to become. Upon the reception of the Creation assignment brief, I consequently chose to work on a 3-year marketing plan, instead of a product or a service.

1.1 WHY MAELLA

Choosing an artist was not easy. My music tastes are eclectic, I listen to established artists as much as I listen to up-and-coming talents. The reflection was intense: should I choose an artist that I do not totally relate to, thus challenging myself with the idea that if I succeed in this task, I could later create something even better for an artist I love? Or should I trust my instinct, go for an artist I like, who I am sure is destined for success, and in that case, certainly unconsciously doing my best to help them succeed?

I went for the latter, and decided to choose an up-and-coming, unsigned artist, as the scope of development opportunities is endless. It then became obvious that I would choose one of the many great talents I have met along the year at Tileyard Education. I first thought of working on Troi's or Am.i's projects, who are both my friends and talented artists, but it was almost sure that they would work on their own projects and there was no way I could project a vision for their songs as good as they would. I also imagined it would be more interesting for you, teachers, to read and assess different subjects.

It appeared very clearly inside my head that I would choose Maella. From January, she has been my favourite artist studying at Tileyard Education. Alternative is the genre I love the most and I love the atmosphere she has created in her universe. I relate to her lyrics because we are from the same generation, immersed in pop-culture and still navigating life. I relate to her joyful personality and I love her confidence and honesty.

1.2 HOW MICHAELA HELPED ME DEFINE MAELLA

In October, Michaela and I spoke on a Zoom call. I wanted to get her approval to work on her project and get to know her more, in a different way than through her lyrics. Even though I had ideas prior to that call, I needed to know her artistic vision, what does she want to achieve in her career, what are her goals for 2021, 2022, 2023 and what is her definition of success. Without this, I could not create a comprehensive, bespoke strategy, I also wanted to know more about her release strategy, the way she promotes her music, and the ways she engages with her audience. I consider this call as being pivotal in the way I decided to lead this project because my main goals were to propose an authentic strategy, in accordance with Michaela's marketing approach and her career goals over the next three years.

Her main goals are being able to live off her music, sign a record label or publishing deal and get her songs synced for TV series or movies - preferably teenage dramas and "chick flicks". Her smaller objectives are supporting an act bigger than she is, play in festivals and do gigs in London, Prague, Berlin and Paris. Three of the objectives that she wants to achieve in the last stage are dependant on her success during the first two years. These goals are: collaborating with a big name, either Nicolas Jaar, Mark Ronson or Lykke Li, getting a brand deal with Zadig & Voltaire, and touring the UK and the EU.

Therefore, I have arranged the marketing strategy around these focal points.

1.3 PERSONAL GROWTH

I have made an analysis on myself, and the way I approached this assignment.

At the beginning, my strengths included:

I am always happy to **learn more** on different subjects, especially if it improves my knowledge on the music industry.

Speaking **French, Spanish and English** broadens the scope of literature I can use to understand a subject.

As I progressed on this project, I added:

I am **good at listening**. This is probably the most useful skill I have used during the realisation of this project. It has helped me create a project around Maella's personality, ethos and strategies. I wanted to propose something that reflects her personality and her art, and I hope I have succeeded.

I had the chance to work on an artist who has made herself **available** to answer to all my questions. She gave me a lot of her time so I could refine the strategy.

I have **experience in market research**. Working in a call centre has its downsides but interviewing customers every weekday for more than a year now helped me create a quantitative survey and define a target market for the merchandising project very quickly.

I have a **good online network** of people with an interest in the music industry who have been my respondents for the merch strategy research, and it has helped me to gather opinions.

I have had the chance to **interview the members of Tileyard Music** during the year and their advices for up-and-coming artists have been invaluable. I tried to keep them in mind when I created the strategy.

My development areas were:

I can be a **perfectionist** when I work on a project and I never know when to stop. I always want to do more resulting in a tendency to scatter, which leads me to do many things at once without a real purpose or a plan. I end up being lost and stressed out, forgetting to complete what I had started before. Reflecting on that, I am honest if I say that it happened again. A few times, I found myself wondering why I was doing a certain task before finishing the one I was supposed to and thinking that my way of working was very chaotic. I would usually refocus to finish what I had to complete, but I would lie if I would say that I have completely resolved this issue.

I have very **bad design skills**. I have been struggling to use Photoshop. This software has a lot of interesting features, but I could not get the results I wanted, and it was time-consuming. After a few hours of despair working on the new logo design, I have decided to switch for an easier solution. I had heard of Canva many times before the start of this project and decided to give it a try. It allowed me to create all the assets, from the EPK to the cover arts, and I decided to stick to it for the remaining of the project. The logo could have been prettier had I used Photoshop, but I was satisfied with what I had created, and I hope it looks professional.

I am very **indecisive**. Evaluating the pros and cons of a situation or choice is important but it can also be a waste of time if indecisiveness comes into play. I did not overthink too much, and I made my choices based on research and what the lecturers taught me this year.

I struggle to **be concise** when I write. At a moment, my marketing proposal was longer than 5000 words and the limit is 2750. I worked a lot to reduce the amount of words. It is still longer than what it was supposed to be but it is not close to what it was before.

I am quite **bad at time management**. I work 5 days a week and it did not leave me much time to work on the project. I decided to take two weeks off before the hand-in deadline to be able to finish it. Now reflecting on this, had I started to work on this project earlier than in October, I probably would not have taken these weeks off, and I would have offered a better project.

During the completion of this project, I have gained knowledge about the costs of music marketing and about the music merch industry. Depending on the grade I will be given for this assessment, I could tick the "create a marketing strategy" skill box.

2. GROWING THE AUDIENCE

I have created a timeline that can make sense depending on Maella's start point. Maella has already been successful in different ways. She has a good-sized audience, her songs already got added to Spotify editorial playlists, one of her songs has cumulated more than 3 million streams, and she has played in venues like the O2 Shepherd's Bush Empire.

2.1 ON THE PLATFORMS

The website

The objective of this project suggested in Q1 in 2021 is to improve Maella's image as a professional artist, start email acquisition to prepare the EP campaign in Q2 in 2021, and having the control of the merch that will be made available later in 2021 and in 2022. When using a social network, the user is not the master of this space: they are renting it. Jessie Scoullar, direct-to-fans communications, and e-commerce specialist in the music industry and director at Wicksteed Works gave a lecture a few weeks ago. She emphasized on the importance of owning one's channels and the fact that, even if social networks are great to engage with one's audience on a day-to-day basis, it is essential to have the control. These platforms provide analytical tools, but it is not enough to improve the marketing strategy.

Kipp Bodmann, Chief Marketing Officer at Hubspot wrote an article in 2016 on "why replacing a website with social media is stupid" (Bodmann, 2016). He cites reasons that support Jessie Scoullar's point of view about controlling the channel. Among them, there is credibility: it adds depth to the person or the company's activities. A project with a website immediately appears more professional. An artist is a brand, and if they ever want to add value to their project, they should have a website to generate leads. Control of the communications is one of the most important reasons why to have a website: if Maella wanted to send a newsletter to her followers on social network, she could not. It would not be appropriate in terms of the format of communication, and not appropriate in terms of the use of the platform. Control of the transactions is as important as the control of communications: if Maella wanted to sell her merch on social networks, she would have to follow the rules of these platforms whereas with a website, she can control them and work around them. To get email leads, I have suggested a competition when the merch line launches: one person subscribing to the newsletter will win an item.

But having the control of communications and transactions does not really mean a thing if leads and email acquisition do not come into play. Therefore I have suggested to include a newsletter tool on the website, to be able to send emails to announce releases, gigs, big accomplishments like having a song synced for a series or a movie, and to generate traffic when merch lines are launched. Choosing to create a website for Maella was obvious from the beginning. I did a price comparison of a lot of websites and found that Ucraft was the cheapest. It provides SEO tools, newsletter tool and e-commerce functionality with a limit of 15 products, which is enough for the merch that would be sold. The price was \$10 a month for an annual subscription, \$120 annually, and £91,6 in pounds.

Twitter

As for the Twitter presence suggested in Q1 in 2021, I think it is very important for an artist to engage with their community by other means than through Instagram, which is very visual and is not really made for spontaneous exchanges. Michaela told me that she has a Twitter account but never uses it. I looked it up, and she has never shared anything on this platform. Twitter is yet another way to promote one's music. But it is mostly a conversation tool, particularly used to engage with one's audience. I really enjoy when artists show themselves in a relaxed and funny way on Twitter. I am thinking especially to Lil Nas X and Lewis Capaldi: they are great artists who know that engagement and proximity with their fans is important. They allow themselves to be fun, relatable, honest, and genuine in addition to being talented artists who promote their music. These two artists are known for their music and now for their humour too. The latter does not undermine their credibility as artists, and it does not make their music less valuable. I think that if an artist is being honest and does not really have any boundaries as to what they share online – to a certain extent of course – it only makes them more relatable and creates a special bond between them and their fanbase. I feel like I know Lil Nas X and Lewis Capaldi, even if I absolutely do not. But it makes me like their personality, and their music even more. The success of this strategy really relies on the

regularity of the presence and of the engagement. If Maella chooses to use this strategy, she will have to be on Twitter regularly and not just once a week.

Youtube

Youtube is a platform that enables an artist to present their music with a visual form. Maella currently has 25 subscribers and she has never released a music video. In the marketing strategy, I have suggested to create 6 videos to create engagement around the Youtube channel. They are all suggested with the aim to drive traffic to the channel and add subscribers. “Dance you Off” music video in 2021 Q3, “Started Out”(cover) acoustic version music video in 2022 Q2, Making Of “Dancing Queens” EP video in Q1 2023 and “When the night is over” music video in Q2 2023 are a way to extend the campaigns of the EP or single they are tied to. They are a way to renew the interest the listeners had, because they already feel connected to it, and it can also create interest for fans-to-be if they ever happened to find one of these videos on Youtube, or if someone they follow has liked or retweeted one of the links.

The Festivals vlogs suggested in Q3 in 2021 and in Q4 in 2022 are a way to bring attention to what she has achieved, and it is also a way to boost the loyalty of the people who have been to these concerts. They are reminded of the great time they had, they might share the video with friends or talk about it, resulting in more people listening to these songs.

2.2 IN EUROPE AND IN THE UK

Even if the pandemic is still raging, it is important to look ahead. In the appendice 1, which is the strategy guidelines that goes with the marketing proposal, I have talked about the importance of assessing the risks to consider the live strategy and to be able or not, to play in gigs and festivals.

The goal of the concerts and festivals in 2021, 2022, 2023 are a way to expand the audience and reach a larger community in Europe and in the UK. Festival-goers might not book their tickets to see Maella in the first place, but if they attend a festival in France, Germany or the UK and she is playing in front of them, they will listen to her and there is a possibility for them to be converted into long term fans. Maella already has a fan base in Germany and Czech Republic, but it needs to be bigger.

To do so, I suggested that she starts her “fan acquisition” by playing in small but notable venues during the summer of 2021 in Paris, Berlin, and Prague. These venues are known to showcase up-and-coming acts from all around the world. I have selected them upon the recommendation of music-loving friends, living in Paris and Berlin, who cited these venues, *L'international* and *PrivatClub*, as their go-to places to discover new music. I asked Maella for a venue in Prague where she would like to perform soon, and she cited *Futurum*. If Maella’s career takes off in 2022 and 2023 as planned and if she reaches the yearly goals of the previous years, I’ve planned for her to play in festivals around Europe and to do O2 UK tour. It might be a bit overconfident of me to suggest that she will play in such festivals and do a UK tour as soon as in 2022, but I do think that she has the capacity to take up the challenge, and I hope I am manifesting these things into reality for her.

One of the problems is that Maella’s audience is bigger in Czech Republic and in Germany than it is in the UK, where she lives and produces music. Her UK following on streaming platforms is very small and it cannot stay like this for her to make a name for herself. Taking part to the Glastonbury Emerging Talent scene in Q3 in 2022, which is how Declan McKenna started his career, and to the Great Escape Festival in Brighton in Q2 in 2021 could be a springboard for her career.

Additionally, I have suggested that she supports an act in London in Q2 in 2021 and Katarzia in Prague in Q3 in 2022. She could highly benefit from opening for a band or an act with a bigger audience than hers. In 2006, Rihanna opened for the Pussycat Dolls during their international tour, and Taylor Swift got known after opening for big names of the country genre. Nowadays, the Pussycat Dolls almost are a memory, while Rihanna is on top of the charts whenever she releases music, and Taylor Swift is more famous than Faith Hill and Brad Paisley.

2.3 THROUGH RELEASES AND PROMOTIONS

Publishing and record label deals

A few music releases are planned in this 3-year strategy. There is the “Downtown” single release, “Tape On My Lips” single release, “The May Ep” EP release, “Lean On You ft. Flore” single release and the “Started Out (Georgia cover)” single release in 2021, “A new feeling” single release, “Make me dance” single release, “Dancing Queens” EP release in 2022, and “Dancing Queens” EP live version and “Illusions ft. Nicolas Jaar” single release in 2023. These singles, EPs and live EP are a way to prove to potential producers and label and publishing executives that Maella knows how to create things on her own and that she is an all-rounder whose songs have already been published.

For some releases and Eps, I have planned for her to sign a publishing deal. I have taken this decision since her song “Bonnie x Clyde” released this summer was published by Soave Records, and that “Downtown” and “The May Ep” will truly be released through Audio Network. I have then suggested that a few releases be published on Tileyard Music publishing company. This choice might appear questionable because they are known to work with Dance artists, but they recently signed an alternative singer. In addition to that, Maella has shown the ability to create real commercial success songs like “Bonnie x Clyde”. I think they could be interested in working with her because she has potential, she can play with different music genres, and she is not starting from scratch: she already has material.

In October, she told me that she wanted to get a record deal with Rough Trade Records or Domino Records. She described her ideal label as “something London based, that would allow [her] to do pop and alternative at the same time”. She then added that she would rather wait a very long time if the terms of the deal do not suit her than to rush. Based on her wish, and if she succeeds in all the previous steps, I have decided to suggest a record deal in Q4 in 2023 with Rough Trade Records.

Sync deals, brand deals, cover, featuring, merch

If the sync deal with OML Sync for a Netflix’ Italian show is real, the Sex Education’s one is not. The OML Sync deal could encourage Air-Edel to sync one of Maella’s song for Sex Education or any other series or movie. This would have a huge impact on Maella’s visibility just like the brand deals with Dr Martens and Zadig & Voltaire.

I have suggested that Maella covers the song “Started Out” by Georgia, whose album has been shortlisted for the Mercury Prize 2020, in the hopes that Maella benefits from the already known song, and have her song potentially reshared by Georgia, redirecting a part of her audience and big following towards Maella. This is the same strategy for the featuring with Nicolas Jaar. At first, I have hesitated between him and Lykke Li, and decided to choose Nicolas Jaar because it seemed more realistic, his audience is still bigger than Maella’s but much smaller than Lykke Li’s or Mark Ronson. This will have to wait.

I have decided to create a merch line so that people can wonder where these items are from. When someone wears a merch item, they become the ambassador for the act, just like with any other brand they wear. If someone asks “Where is your pin from?” or “Where did you buy this poster?” in 2021 or “I love your t-shirt, where can I get it?” later in 2023, it would redirect people to Maella’s music.

Promotions

In the appendix 1, I have stated all the steps necessary to promote music. Along the year, we have been taught about the many ways to promote music. I decided to use as many as possible for every release. In the portfolio, I have included only one way to promote music after every slide referring to a music release : I have decided not to display the same promotion tools repeatedly because it would have been redundant.

Promotion on social media is the main way to promote music nowadays. Through Facebook, Instagram, Twitter, and a newsletter, an artist can reach a lot of potential listeners. For the songs released through publishing companies, Maella will benefit from their influence and the promotion they will do on their side. But I decided for some of these releases, to push the songs into playlists through submission platforms even if the publisher will do it too, to maximise their impact. Online ads amounts have been estimated depending on the stake of the campaign and how many people to reach, and depending on the size of the publishing company, their turnover (found in Company Houses) and thus what they could pay. Tastemakers influence (magazines, radios, playlists) are essentials to the process, but I have deliberately chosen not to include TikTok inside the strategy. I’m certainly biased but I

think it is better to have a song go viral than to dance to it, and if a song is added to Spotify playlists, there is a great chance that people will use it on TikTok, just like it did with “Bonnie x Clyde”.

3. IS IT REASONABLE AND DOABLE?

3.1 TIMELINE RATIONALE

I have created the timeline and the yearly objectives around Maella’s ambitions and from where she currently stands in terms of popularity. It is all an evolutive process and it seems possible to me that she accomplishes all these things in a 3-year time. I have designed the first-year timeline around real events that are going to happen, and fictitious ones. Michaela told me about the Downtown release, the sync deal for the Netflix Italian show, and the release of her EP in March. But the rest of the year and the strategy for 2022 and 2023 have been made up.

I have created this marketing strategy so that Maella can reach her objective of signing a record deal. Earlier this year, I spoke with Graham Phipps, publishing A&R and artist manager at Tileyard Music. I asked him what the best way for an artist is to attract interest, and what boxes to tick in the hope of signing a record or publishing deal. He answered *“Having talent is the main thing. If they can write/produce good songs, lyrically and melodically as well. Also, if they are an all-rounder, if they can sing, write, produce and vocal produce it helps. But if you are starting off, it is good to have some hustle in yourself. If you show that you have done a lot of the groundwork already, work ethics and drive are also very important, you want to know the artist is really hungry for it.”* I thought that, if these steps need to be taken to sign a deal, Maella might be very close to achieving her dream.

3.2 BUDGET

Maella gets helped by her family to finance her music career but although I tried to reduce the estimated amount she’d have to pay, I admit that it still quite a large sum. It should be noted that the “living costs” mentioned in the festivals parts and tour parts are to be divided between the members of the group.

I have suggested that Maella and her team work on the assets themselves to limit the costs paid by the company. My idea was that these companies could think that Maella makes them earn and save money, and it would increase her chances of working again with them.

All the third-parties costs for content creation (video, vlog, photographer) have been found through Fiverr.com . All transports and hotel costs have been estimated through kayak.co.uk , cheapflights.co.uk , and thetrainline.co.uk . As for the publicist’s costs, I have used this website <https://journalink.com/resource/187-how-much-does-a-pr-campaign-really-cost> to estimate the lowest price of a 5 press releases PR campaign. For the two outdoor advertising campaigns costs, I have used this company’s website <https://www.billboardadvertising.org.uk/costs/>

3.3 REVENUE

Maella will of course be paid for the gigs and the festivals she plays at, and she will earn money from DSPs based on her streaming performances. I have planned for her to collaborate with two brands, that will give her exposure and money.

In the appendix 2, I have attached a music merch market research I have created. I got 52 answers from young music lovers, whose ages corresponds to Maella’s audience: I have shared the survey on two Facebook groups, respectively *“Foot in the door: entry level music jobs and internships”* and *“Start It: Hit Machine”* the alumni group of a music society I was a part of.

I wanted to know if there is a market for indie music merch: there is. I wanted to know their music merch consumption habits, and the price they would pay for a pin, a poster, a CD or a signed CD, a t-shirt, and a hoodie. In

Q4 in 2021, the first merch line is launched. I have chosen to propose only small and cheap items like pins and posters, and to order them in small quantities, to create a limited impact on Maella's budget. There is always the possibility to reorder more if people want to buy more. The price has been determined based on the answers I have received, and to generate a profit. In Q1 in 2023, the cost of production is higher because the merch line is extended with hoodies, t-shirts and CDs. The profit will be extended too. I have created the pins on <https://www.zazzle.co.uk/> the posters on <https://www.vistaprint.co.uk/signs-posters/bulk-posters> , the t-shirts and hoodies on <https://www.teamshirts.co.uk> and the CDs <https://pure-music.co.uk/cd-manufacturing-cost/cd-sleeves-wallets-disc-only/>

APPENDIX 1. STRATEGY GUIDELINES

This strategy outlines the steps that must be followed. The overall strategy must be respected but adaptability is necessary; the strategy will be reviewed after each quarter depending on the achievement of past objectives.

A single campaign must follow this specific process:

- **Promotion** on social media, should start 2 weeks before the release day, on the day of the announcement.
- The **website** should be updated on the day of the announcement.
- A **newsletter** should be sent on release day.
- A **pre-save campaign** must be launched from day of the announcement.
- An **online ads campaign** will last for 2 weeks.
- An EPK with a Soundcloud link must be sent **to online magazines** two weeks before each release
- The single must be pushed onto **playlists through** DSP when email to do so is received
- The single must be submitted onto **submissions platforms**, to **BBC introducing** and **other radios** on day of the release.

An EP/album campaign must follow this specific process:

- **Promotion** on social media, should start 3 weeks before the release day, on the day of the announcement.
- The **website** should be updated on the day of the announcement.
- A **newsletter** should be sent on release day.
- A **pre-save campaign** must be launched from day of the announcement.
- An **online ads campaign** will last for a month
- An EPK with a Soundcloud link to the EP/album must be sent **to online magazines** two weeks before each release
- The songs must be pushed onto **playlists through** DSP when email to do so is received
- The songs must be submitted onto **submissions platforms**, to **BBC introducing** and **other radios** on day of the release.

The measure of success will depend on four major points that will be constant throughout the next 3 years. However, the expected results must be reasonably and accurately reassessed at the end of every year for the artist to evolve to the next level. Below, the four points used to measure the success of a campaign (in chronological order of consideration), and the expected results from December 2020 until December 2021:

1) Tastemakers

- Playlists

For a single: Between the day of the release **until two weeks after**, the single must have been added to at least **2 playlists** on Spotify and Apple Music.

For an EP or album: Between the day of the release up **until three weeks after**, at least **2 songs** must be selected and added to at least **4 playlists on Spotify**, and **3 playlists on Apple Music**

- Online press

For a single: Every release must be featured in at least **2 online magazines within three weeks** after the release.

For an EP or album: The release should be featured in at least **3 to 4 online magazines within a month time**.

- BBC Introducing, Soho Radio, other radios

This is a plus although the team should **always push towards** this goal.

2) Ads

- Instagram / Facebook

For a single: the campaign must be 2 weeks long. The campaign success must be verified and assessed every day.

For an EP or album: the campaign must be a month long. The campaign success must be verified and assessed every day.

3) Social media

- On Instagram: after every release, the engagement must be 200% than it was before, and the following rate must be up by 10%
- On Facebook: a month after every release, the engagement must be 50% than it was before, and the number of likes must be 10% times higher

4) DSP statistics

On Spotify, after every release, the number of listeners per month should be 20% higher, the number of fans should be 10% higher, and the number of streams per single

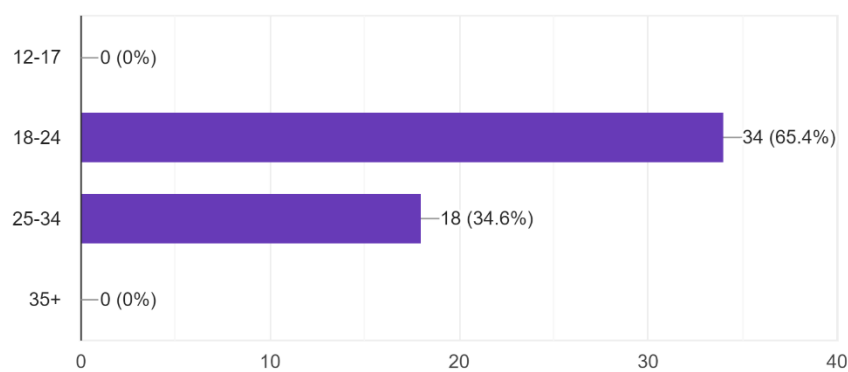
Flexibility and caution regarding the live aspect of the strategy are vital to the success and management of the overall project. As of the beginning of November 2020, the Covid-19 pandemic is still progressing. A complete review and risk assessment of the live elements included in this strategy must be conducted every two weeks, until January 2022 at least.

APPENDIX 2. MUSIC MERCH MARKET RESEARCH

Q.1

How old are you?

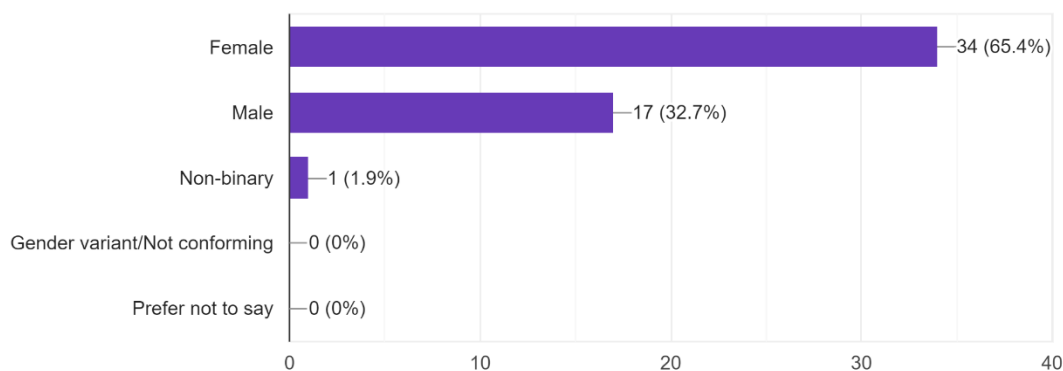
52 responses



Q.2

To which gender identity do you most identify?

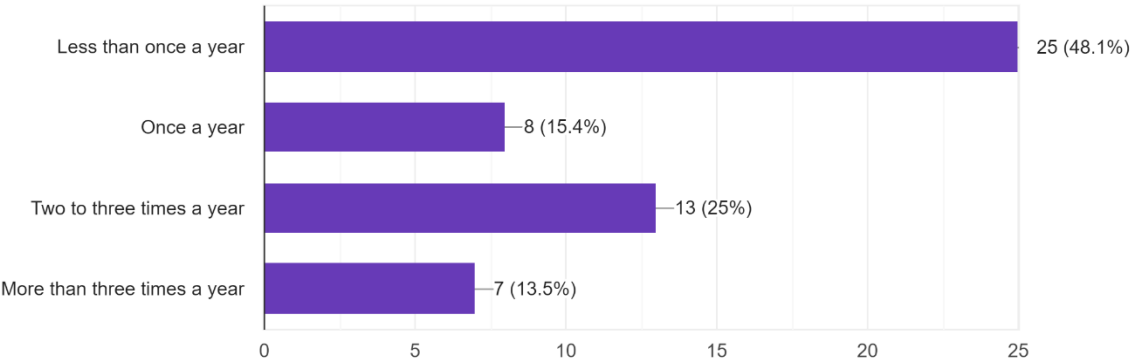
52 responses



Q.3

How often do you buy music merch?

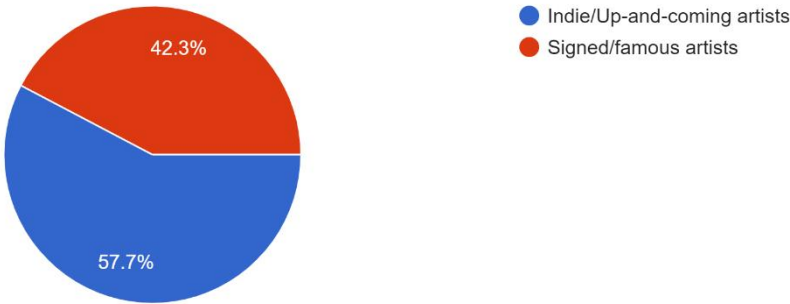
52 responses



Q.4

Who do you generally buy merch from?

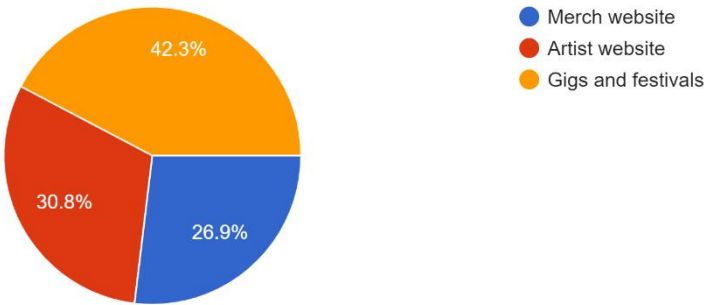
52 responses



Q.5

Where do you buy merch?

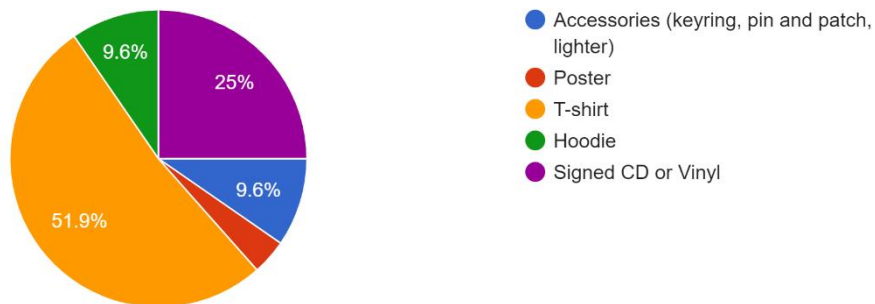
52 responses



Q.6

What are you most keen to buy?

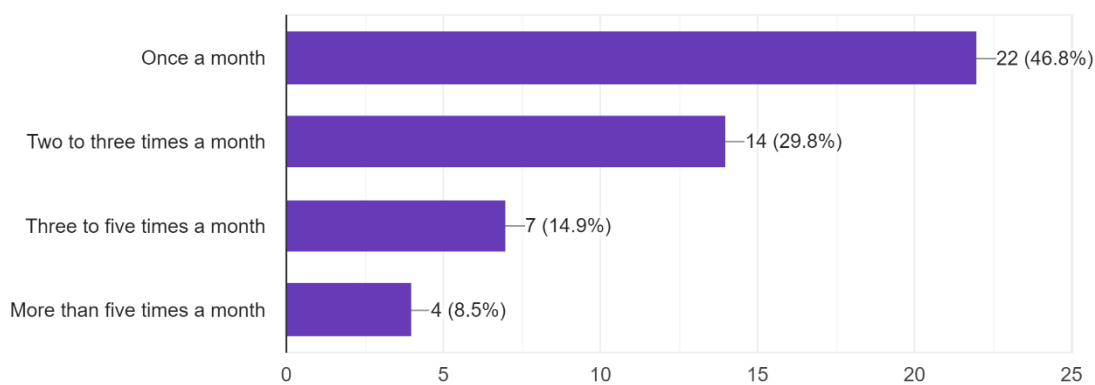
52 responses



Q.7

If you buy merch clothing (t-shirt or hoodie), how often do you wear one of these items in a month?

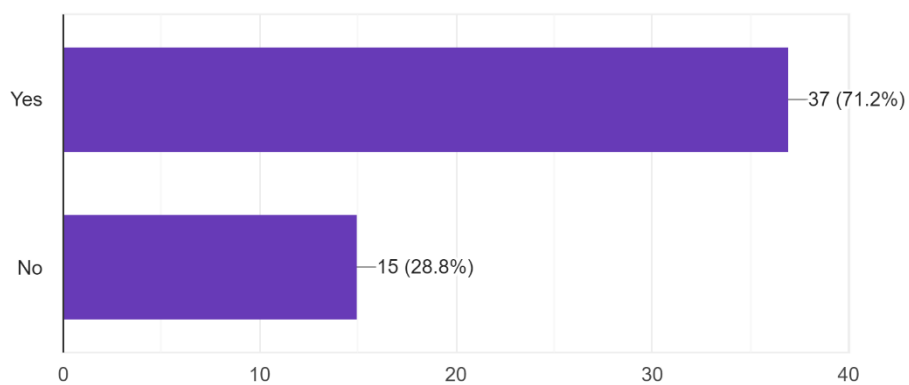
47 responses



Q.8

Do bundles with a reduced overall price make you more keen to buy merch?

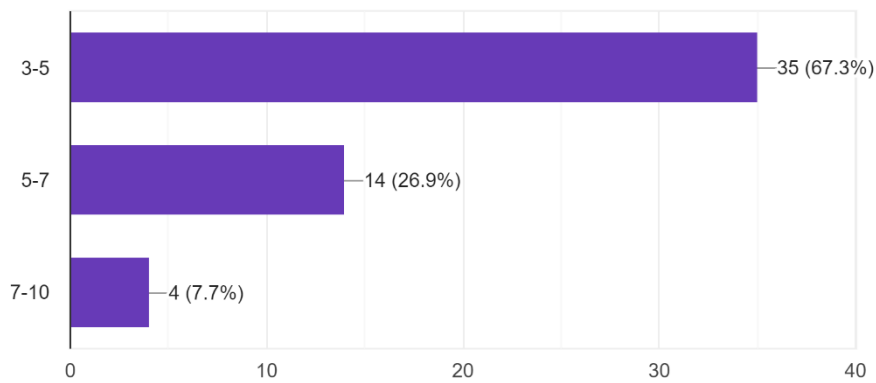
52 responses



Q.9

How much are you willing to pay for an accessory (keyring, pin and patch, lighter)? (£)

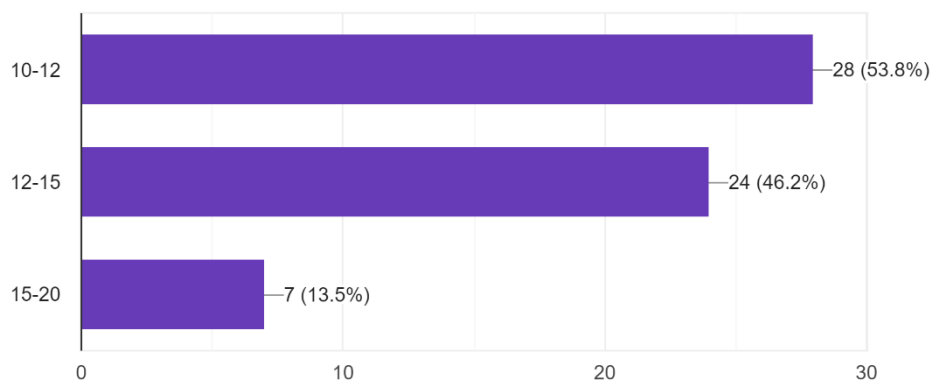
52 responses



Q.10

How much are you willing to pay for an A3 poster? (£)

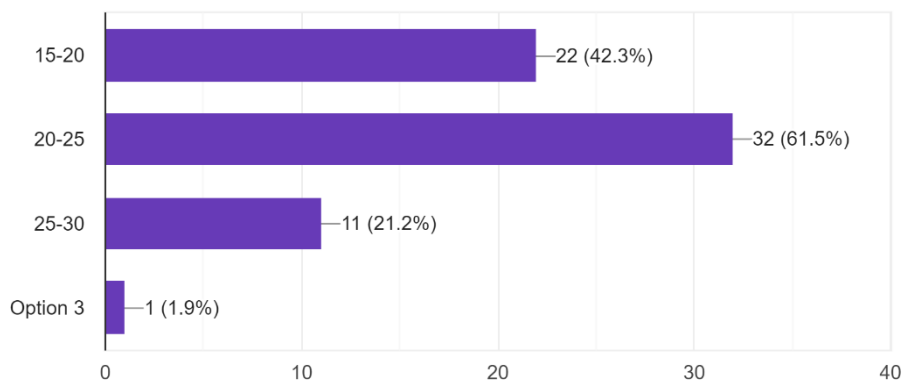
52 responses



Q.11

How much are you willing to pay for a t-shirt? (£)

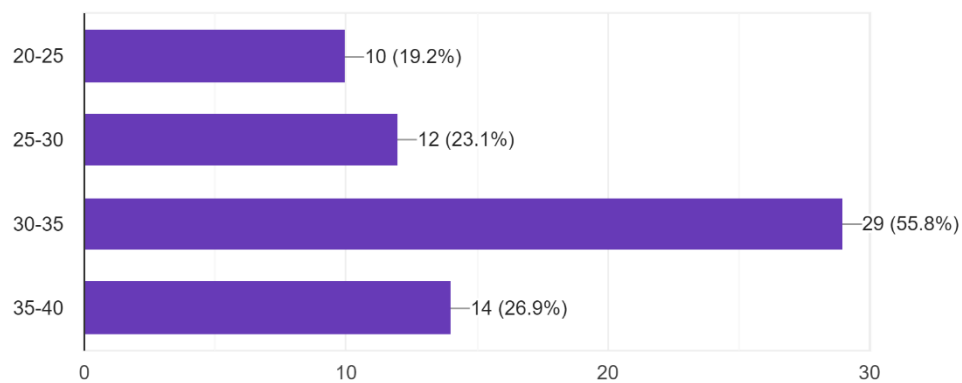
52 responses



Q.12

How much are you willing to pay for a hoodie? (£)

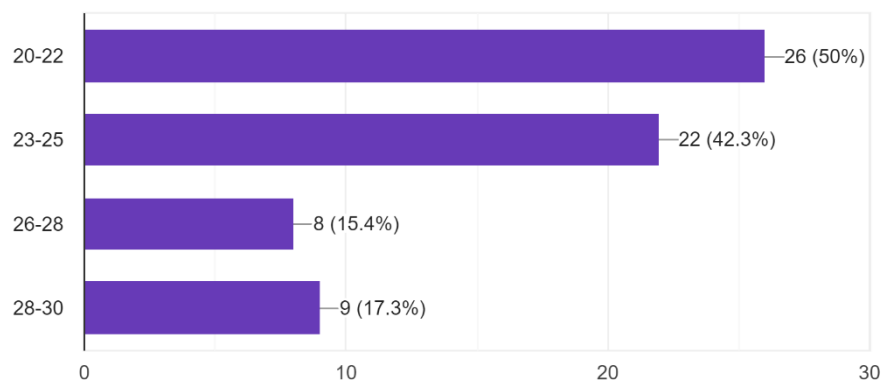
52 responses



Q.13

How much are you willing to pay for a signed CD or Vinyl? (£)

52 responses



APPENDIX 3. "DOWNTOWN" COVER ART



maella

DOWNTOWN
OUT ON DECEMBER 4

ABOUT
DOWNTOWN

"Downtown" is the newest single from 24 year old Prague born and London based singer/songwriter Maella. Releasing on the 4th of December, "Downtown" follows the success of her recent release "Melting Butter", which featured on New Music Friday's across the world.

"Downtown" sheds the atmosphere of "Melting Butter" and what is left is a fun, energetic and feel-good pop to counteract the catharsis of lockdown. Written with her now long term collaborator, Swiss producer Max Burgener, the

pair set out to write something to help us forget the reality of the situation : it is the much needed antidote to lockdown blues.

The production is full of subtle yet charming quirks, from the small ding of a bell, to the hidden melodies of a hawaiian sounding guitar. While the lyrics focus on the uncertainty of a newfound attraction and the excitement that comes with it, Maella delivers the verses with a mischievous nonchalance as she masks her desire to jump head first into her feelings. The chorus opens up as she sheds her indecision and leans into her emotions with an intensity matched by her vocals.

Maella's move to the english capital has seen her continue to develop her signature style of honest alt-pop. Over the last year Maella has gained a reputation for her marriage of pop sensibilities with alternative stylings. A sound she delivers with her 'rich, velvety vocals' (YMX).

But it's her last two singles that have seen her shine as a songwriter. Her ability to craft hook after hook and balance the energy of her sound with a restrained pacing have shown her to have unshaken confidence in her abilities as a writer and performer.

ABOUT

maella



@maellaofficial

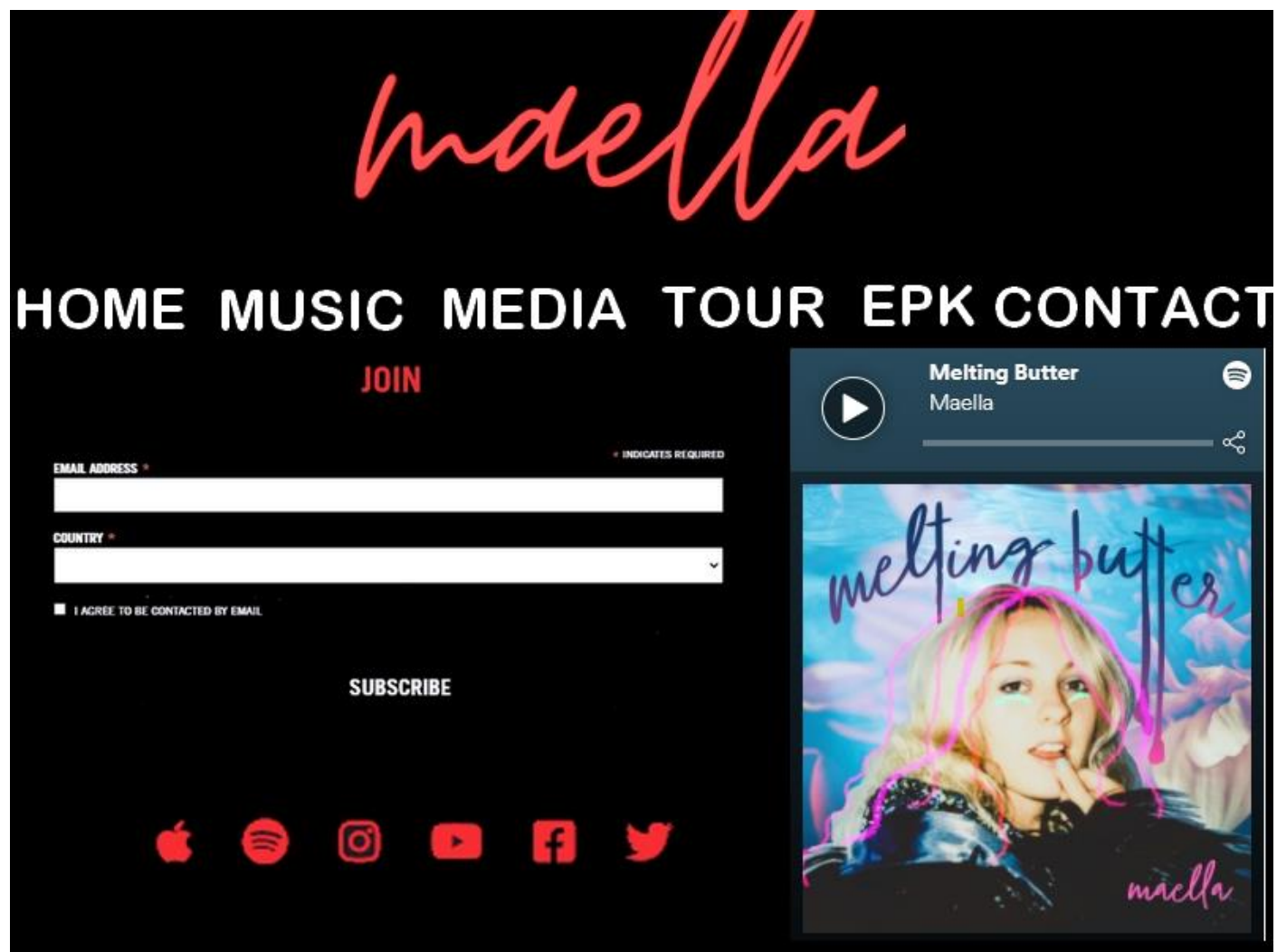


/maellaofficial



@maellaofficial

APPENDIX 5: WEBSITE DESIGN IDEQ



APPENDIX 6: "TAPE ON MY LIPS" COVER ART



APPENDIX 7: "THE MAY EP" COVER ART



MAELLA

THE MAY EP
OUT NOW



MAELLA's third EP is finally here. This awaited opus is composed of four songs, including the acclaimed recent single "Tape on My Lips".

"With this new work, MAELLA asserts her place as a revolutionary alt-pop singer/songwriter. Let her and her band take you to their velvety universe and keep your eyes wide open to witness the blossoming of a fresh and promising talent"

LOUD AND QUIET MAG

LISTEN NOW



You are receiving this email because you opted in to receive updates from MAELLA

To learn more about how your data is used click [here](#). Want to change how you receive these emails?

You can update your preferences or unsubscribe from this list.

Our mailing address is:

MAELLA

Audio Network (3rd floor), The Johnson Building, 77 Hatton Garden, London EC1N 8JS, United Kingdom

APPENDIX 9: NEW BRANDING IMPLEMENTED

Design 1

MAELLA

Design 2

MAELLA

APPENDIX 10: "LEAN ON YOU" SINGLE RELEASE

MAELLA ft. **FLORE**

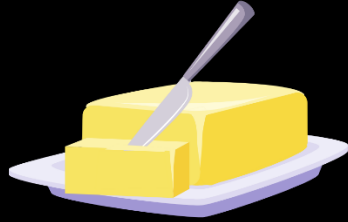
LEAN ON YOU



APPENDIX 11: FIRST MERCH LINE LAUNCH



JUST LIKE FILMS
WARNED ME



YOU MELT RIGHT
THROUGH ME

GONNA HIT THE
ROAD

MUSIC ON
BASS EXPLODES

RUNNIN' AWAY
WITH YOU

APPENDIX 12: "STARTED OUT" COVER ART



APPENDIX 13: "NEW FEELINGS" COVER ART



APPENDIX 14: "MAKE ME DANCE" COVER ART



APPENDIX 15: "DANCING QUEENS" EP COVER ART



APPENDIX 16: SECOND MERCH LINE



CD WITH CARD SLEEVES



SIGNED CD WITH CARD SLEEVE



BUNDLE T-SHIRT+SIGNED CD



BUNDLE HOODIE + SIGNED CD

APPENDIX 17: “DANCING QUEENS” EP LIVE VERSION



APPENDIX 18: "ILLUSIONS" COVER ART



BIBLIOGRAPHY :

Bodnar, K., 2016. *7 Reasons Replacing A Website With Social Media Is Stupid*. [online] Blog.hubspot.com. Available at: <<https://blog.hubspot.com/blog/tabid/6307/bid/13639/7-reasons-replacing-a-website-with-social-media-is-stupid.aspx>> [Accessed 6 November 2020].