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GROUP PORTFOLIO

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1. Introduction

This portfolio summarises the planning, the activities and the tools through which our group worked at the commercial release of Dami Dima's single, "Relax". Dami Dima is a student of MA Music Business and part of the work group and he is planning to release his single in the next months. We worked on a release plan for it, created media assets, a marketing strategy, organised the budget and defined his brand. This document contains the track and the remix, the artworks and some stills from the lyrics video, the marketing plan, the EPK, the official website and all the material which was used to complete the planning of the release.

2. Group roles and meetings

Eva – Marketing & PR, Finance

Giulia – Creative Direction (+ PR assistance)

Dami Dima – Artist

Flo – Creative Direction and Finance

As there were some uncertainties to the fact that we could really meet by person to work and discuss the project, my first move was to create a WhatsApp chat with the members of the group in order to start to organise the meetings online. The priority was to assign to each one a role and at the same time to choose which release to work on. Since me and Dami are both artists, at the beginning we thought about working on one of my songs, but later on we chose Dami as there were some difficulties in terms of my label giving me the permissions on the track. During our first meeting, which was held on Beebop, we asked Harry some questions about our work and we made sure we knew what to do and how to proceed. Our second meeting saw each of us getting a different role. Dami was chosen as the artist, Eva as the marketing and PR manager, Flo had to help between creative direction and finance, and I assigned myself the role of creative director. The song that was chosen to work on is called “Relax”, and it is an unreleased track of Dami Dina. The track was written before the assignment and then recorded during the month of December in his home recording studio. We kept track of the process as Dami sent us the updates of it so we could check the development of it. The song was produced with the help of Jefe Salomon and then mixed by Curty McDermit. Dami then managed to get a remix of the song made by Nate Fox, a Grammy winner producer who collaborated with Chance the Rapper on various tracks (Juice, Favorite Song, Lost), Machine Gun Kelly and Tezo. The song represents a special step to Dami, who has spent the last years working on a bunch of tracks and is prepared to make an important come back in 2021. The aim of the track is “to water the drought of uplifting rap”, conveying a different message of “success” and casting out old notions that associate it with material possessions and social status. After we decided on which track we should have worked on, I thought about creating a Google drive folder where we could upload the content as soon as we created it (artwork, video, marketing plans etc), in order to keep each other always updated. WhatsApp remained our primary means of communication, through which we talked nearly every day. In the meanwhile, we also decided the release date of both the song and the remix: the track would be released on January 15, while the remix two weeks later, on January 29. After the first meeting with Harry on November 23, we decided to have an online meeting every two weeks with a total of four meetings. On the meeting of December 21, Eva presented her marketing strategy which was then implemented by some PR suggestions made by me, while I finished the artwork and the other media assets such as the designs for Dami’s Instagram stories. In the meanwhile, Flo finished the lyric video and secured an interview for Dami, who wrote a biography and gave some marketing ideas to Eva. Simultaneously, I proceeded to finish all the remaining assets such as the mood board and the EPK.

3. Content creation

3.1 The track

As mentioned before, the track had already been written by Dami before the assignment, but it was not recorded until we decided to use it. The process was smooth, we checked on the track progress as the recording proceeded, and we all were happy with the result. The track was then professionally mixed and then Dami secured a remix of it, produced by Nate Fox. Once we knew how the track sounded, we were supposed to work on it, so we needed to know the reasons behind its writing and the purpose of its release in order to prepare a press release and better understand Dami's personality as an artist. The track has the purpose of inspiring others to be themselves and to cast out stupid notions of how to be successful and how success is based on material things. This message is especially addressed to the rap industry, where it is normalised to correlate success with attire, possessions and status. Dami declares that this is hopefully his first step in his journey to changing this stigma in the industry.

The song can be listened to here: <https://soundcloud.app.goo.gl/mZRJyguQXecqJ6Ci6>

And the remix is available here: <https://soundcloud.app.goo.gl/MXKgZNvsbNtcuEd68>

3.2 The artwork, social media content, lyric video, logo and website

After we had clear in mind both the meaning and the musical vibe of the song, I started to work on the creative direction of the project. First of all, we decided the colour scheme of Dami's brand for this release. Following his lyrics which mention the NBA player Pau Gasol, we opted for a combination of dark purple and bright yellow that recalled Lakers colours. I started to create a series of artworks by researching fonts that could communicate a bold but genuine spirit, simple and direct in his honesty. I kept on sending artworks until we all agreed on the final one.



The artwork features a dark purple background with a bold, bright yellow title at the centre. Below the song title, there is a mock-up of a price tag which ironically refers to artists not being true to themselves and selling their art by accepting compromises. This was intentionally inserted to highlight the message that Dami wanted to convey: being unique and give away a correct portrayal of who you are as an artist. I also created an artwork for the remix done by Nate Fox by switching the colours of the original artwork and adding an additional title, this time white.



As soon as both the artworks had been approved by the group, I proceeded to create social contents to post on the release day. Specifically, I created two Instagram story graphics and an Instagram story post. All this content was aimed to promote the track on the release day, other than inform the audience on which digital platforms they could find the song. The graphics featured indeed the logo of the main worldwide streaming services: Spotify, Apple Music, Tidal and Amazon Music. The complete artworks can be found here:

(<https://drive.google.com/drive/folders/1BlvFpRwTb8iQbqTsip7jUa2f53GgKeF7?usp=sharing>)



For the video, our original idea was to shoot it outside Tileyard as Flo proposed to do it with his equipment. We wanted to film Dami walking around the building as a one-shot music video, and then edit it according to the colour scheme we agreed on. Things did not turn out as planned since Dami had to self-isolate, while I had to go back to Italy to stay with my family. We then decided to go for a lyric video that could match again the colour palette proposed before. Flo created the video by featuring Dami's lyrics on a purple background, and then added some sketches that represented the vibe and mood of the song. Below I attached some stills from the video. Again, we chose to stick to the same aesthetic of the artwork both in terms of colours as in terms of fonts. This gave the work a coherent appearance.

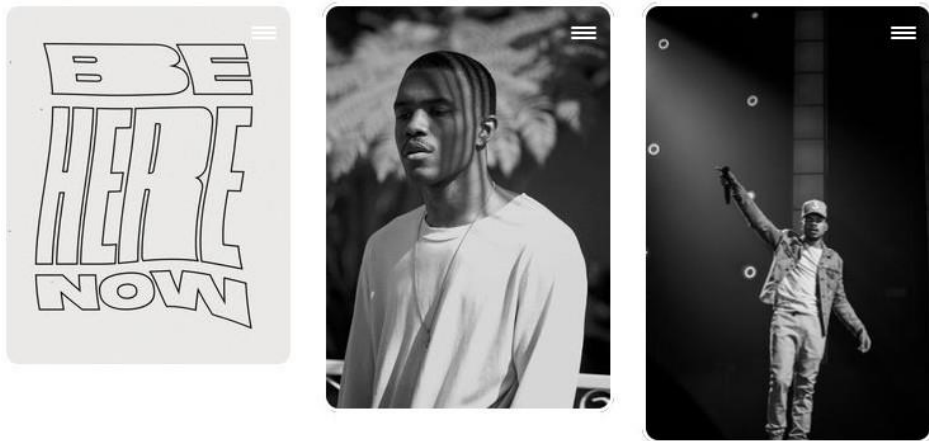


Another media asset that I choose to create was the logo for Dami. I kept the same font as for the artwork, but I slightly modified it by adding more space between each letter and positioning the words one under another. I also added a yellow sketchy line on the top, which wanted to symbolize the genuine, uplifting and honest vibe of Dami's music, which does not follow fixed schemes but his own path.

DAMI
DINA

Flo then proceeded to create Dami's website. The style of the graphics was again maintained, both for the fonts and for the colours scheme. We decided to create a mock-up agency that recalled our group name, "Mellow Yellow", and to feature Dami on the front page as our main artist. The page also features Dami's song and Nate Fox Remix through an embedded player. The final result can be seen here: www.tinyurl.com/damidina.

Another content that was created was a mood board, where I merged Dami influences, vision, goals, and inspirations. The mood board was created in order to help outlining Dami's brand and to suggest a possible future visual direction. I followed the colour palette we decided by searching for photoshoots and atmospheres that recalled it, maintaining a coherent vibe and enhancing Dami's style. The mood board features Dami's inspiration such as Frank Ocean, Chance the Rapper, Travis Scott or Childish Gambino and reflects his own positivity and chill through some inspirational quotes. The colour scheme was broken only by some black and white analogue portraits of Dami's main influences.



The full mood board can be checked here: <https://www.pinterest.it/helloitsgiulia/dami/>. It also worked as an indicator of possible clothing brand collaborations and partnerships I later researched. I thought that a brand partnership would be something to work during the post-release weeks, when Dami would have collected streams and some press coverage. I researched for local streetwear brands that could be interested in a collaboration with a small artist, and I found two London based clothing brands called Forty Clothing and For Mass Consumption. I thought about contacting them post release and asking them to dress Dami for a live session he would have recorded.

The last content I created was the EPK for Dami. Since Dami is at an early stage of his career, I did not find too much relevant information to include on it, such as a tour history or impressive press quotes. Instead, I decided to focus on highlighting his personality as an artist, his future releases (the track we were working on) and some previous release history he had. Indeed, I had noticed that one of his tracks had managed to end up on a big YouTube channel called RnBass, which has over 100k subscribers (LINK: [Dami Dina - I'm All Yours ft. OnCue \(Prod. Ryan Bridger\) RnBass](#)) and that it had also collected



over 19k streams on Soundcloud, which constitutes an interesting platform for emerging artists. The EPK features his logo and bio, the press shoots he took for the release of the track, info about the release of “Relax” and the remix, and finally his contacts such as social media usernames and streaming services. The EPK is available at this link:

<https://drive.google.com/file/d/1Qubnehy1jHWWzqKwubdx1vr6R6WnNEB/view?usp=sharing>

4. Finance and budget

With Tileyard providing us with a budget of £500, we thought about investing most of the money into a PR agency. The only amount we decided to invest somewhere else was £100, that we destined to the photoshoot of Dami. Eva suggested the financing of the project, but we all agreed on splitting the budget in this way since securing a PR agency could assure Dami to have press quotes to insert in his EPK, as well as to start making a name for himself in the industry.

5. Marketing strategy

The marketing strategy was planned by Eva, who prepared a power point presentation highlighting a series of strategies and creative solutions. We all agreed and checked on the plan, which was well-made and personalised to Dami. In order to attract the right audience and to know what we were searching for, we asked Dami to have a look at his Instagram insights and analytics to give us a perspective on his fanbase, which resulted to be made mostly of male young adults between the age of 16 and 28. In terms of consumers preferences, we agreed that Dami's listeners would probably be searching for music with an organic sound and inspirational, positive lyrics. We also prepared some more press material through an interview set up by Flo and made by Ricki-Lee Abrams, a digital journalism student at Goldsmith. The interview highlighted Dami's vision and his honest approach to music making and it is available on Dami's website (Link at 3.2 section).

The marketing strategy was adapted from a 13-weeks strategy model and it was articulated in pre-release weeks, release weeks and post-release weeks. The pre-release weeks consisted in preparing Dami with all the material needed such as promotional shoots, bio, EPK, artwork and video. We also had all the social media assets ready as planned and a press email template to send out to blogs that I suggested (EARMILK, Wonderland, Fader) personally or through a PR. The blogs I highlighted as suitable for Dami were EARMILK, Wonderland, Fader and DUMMYMAG.

On the release-week, a countdown on social media was suggested. Usually, this is made at least 5 days before the day of the release, to keep fans engaged and ready. Some tools that we wanted to use for the release day in order to boost the plays and the popularity of the track were:

- Hypemachine: Hypemachine is a blog that collects the latest tracks released on Soundcloud and then blogged by music blogs. When a track is blogged several times, it starts to climb the hypemachine chart until the first position is reached. The track is then exposed to all the website visitors and can represent a huge boost for the Soundcloud plays.
- Pitch the track to Youtube Channels such as MrSuicideSheep, TheHyve or Indiecurrent. This already worked with Dami on his previous track "I'm All Yours", so it could work again and maybe this time be used to attract fans to his profile.
- Pitch the track through Spotify for Artists: when a track is submitted at least 2 weeks before its release, it has a higher chance of being featured on editorial playlists, which collect many followers. However, it is still very hard for a completely emerging artist to get featured into huge editorial playlists which are usually controlled by majors. So, we thought about pitching the song to independent Spotify playlists. We did not want to pay for playlists pluggers, as these are usually associated with fake plays and can penalize the artist.
- We thought about boosting Facebook posts through personalised Ads to attract a targeted audience (the one we analysed at the beginning)

The radio was left at the end of the marketing strategy as it was considered quite unreachable for an emerging artist as Dami. However, we also thought that smaller, local radio could feature his track if this was pitched to them in the correct way. A good start would be some local BBC radio, such as BBC Introducing London. The songs do not need to be pitched by PR as artists can upload them by themselves through the BBC website.

Eva continued the marketing plan by outlining a social media posting calendar over a period of two weeks. This assured that Dami was active on social media and that the content was always diverse and engaging. Among the other tasks, the calendar expected Dami to do an Instagram live, create a Spotify

Playlist with his influences (available here:

<https://open.spotify.com/playlist/3taGCDlcYi4lBMr6rG1Fxy?si=TinN23tAQR55COU0Hfiwxg>) and start a

song challenge where he asked the fans to cover his track.

For the post release weeks, the goal was to collect industry contacts, positive press quotes and an amount of around 10k streams in order to attract management companies and new audience.

(2677 words)

Bibliography, links

Dami Website, Interview: www.tinyurl.com/damidina

Dami

EPK: <https://drive.google.com/file/d/1Qubnehy1jHWWzqKwubdx1vr6R6WnNEB/view?usp=sharing>

Dami "Relax" artwork:

<https://drive.google.com/file/d/1zOS780BPhHI5FXSMuoBgZOK5gtd8Saze/view?usp=sharing>

Dami Logo: <https://drive.google.com/file/d/1ZvO0xTPCE2MyLcCKwf-gom07S2Z75y-t/view?usp=sharing>

Dami Spotify Playlist "Influences":

<https://open.spotify.com/playlist/3taGCDlcYi4lBMr6rG1Fxy?si=TinN23tAQRs5COU0Hfiwxg>

Dami moodboard: <https://www.pinterest.it/helloitsgiulia/dami/>