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One Bad Apple

Zoe Bastin, Samantha Hannah, Nathan Johnstone

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1. Project Outline

For the assignment we were all placed into different teams and allocated team names. Our team was allocated the name One Bad Apple and consisted of Samantha Hannah, Zoe Bastin and Nathan Johnstone. The instruction was to create a strategy for releasing a single and remix. In order to complete this task, we were required to use marketing and industry techniques to arrange for the release and marketing campaign for the song. This process required the team to consider digital distribution methods as well as Electronic Press Kits (EPK's).

As a team we discussed and agreed to work with Samantha Hannah's band, JollyRoger, a unique Pirate Punk/ Folk band and another artist from the Tileyard community, Iain Sumner who works under the artist name Freak Response. This portfolio document will cover the process we went through to develop the release plan for the single and to highlight my role within the process itself

2. Group Roles and Meetings

The on-going pandemic has continued to create challenges in terms of being able to meet in the physical space. However, in our case one of our team was based in Cornwall and so the logical and most manageable solution was to use Zoom as a means to maintain regular contact throughout the process.

In addition, we decided to use the Asana Project Management system which is a free management workflow system that allowed as to allocate roles within the team and track progress throughout the project.

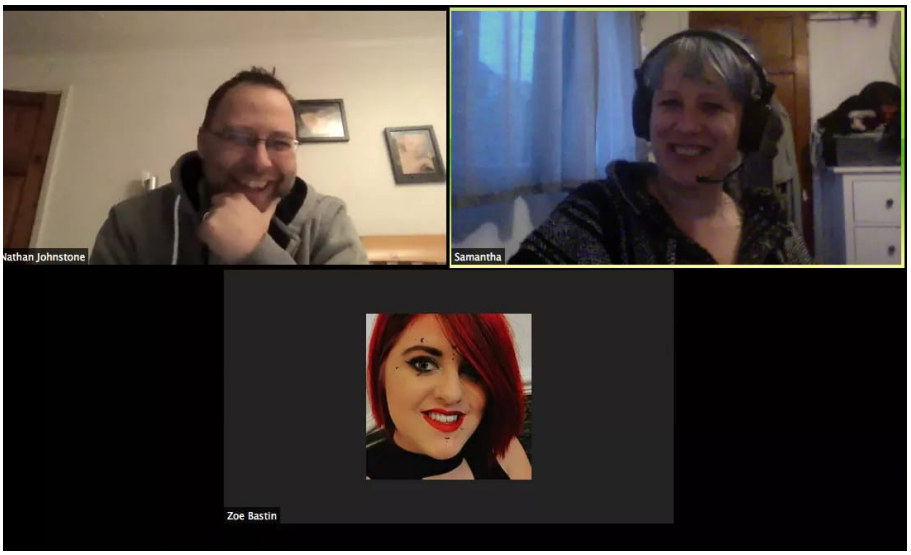

Fig 1 - Zoom Example

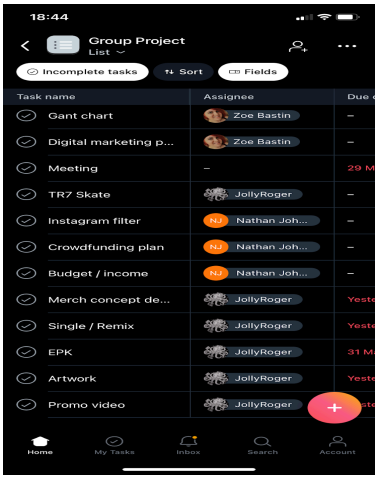

Fig 2. Asana Example

2.1. Group Roles

During our initial 'Kick-Off' Meeting the team discussed our individual strengths and weaknesses and decided to allocate roles based on these discussions. Zoe took the responsibility of allocating tasks within the system as follows:

2.1.1. Samantha Hannah

- Single & Remix
- Artwork
- Making of video content
- Electronic Press Kit (EPK)

2.1.2. Zoe Bastin

- Project Timeline
- Marketing Strategy
- Brand sponsorship

2.1.3. Nathan Johnstone

- Budget/Expenses/Income
- Instagram Filter
- Crowdfunding

3. Song Brief

Jolly Roger 'Aboard' Remix Brief

Our mission is to take the world by storm, inspire people to go for their dreams and everyone to have fun. Life is short, but our bassist is tall. Together through the magic of piracy, one liners & pure stupidity we are building a community of positive and joyous shipmates.

Our favourite thing to do is to play our unique genre of music like metalheads (recipe includes punk, rock, folk, metal -we try, acoustic, energetic madness). Somehow, playing music crossed with being a pirate gives you a superpower, try it.

We are looking for an electronic producer to collaborate with to create a remix of our recently released single 'Aboard'. We would still like to keep the pirate feel of the track in order for the remix to stay authentic to our bands style, but we would like to mix two genres together and create a 90s breakbeat remix of the track in order to expose our band to a new audience and widen our demographic. We also feel that now is the perfect time for the remix as there has been a resurgence of the pirate sea shanty style of music, specifically remix versions, due to latest social media trends.

Requirements

- Stay true to the core essence of the original track.
- 90s electronic/ Breakbeat style
- Keep original vocal parts and melody, please don't add new vocal lines.
- Maintain current sea shanty feel in chorus.
- Mainly add synth sections and replace drums with electronic kit.

Reference Tracks

- Wellerman ((Evans, 2021) by Nathan Evans https://www.youtube.com/watch?v=M26V1IWAP-E
- Mexico by Alestorm https://www.youtube.com/watch?v=-r8jlHDBMsw ((Alestorm, Mexico, 2017)
- Devil's Dance Floor by Flogging Molly https://www.youtube.com/watch?v=NhfJI7qM6yU (Molly, 2009)
- Shipwrecked (Drop Goblin remix) by Alestorm https://open.spotify.com/track/6BIE2DLX2heXmIpeaq2YAi?si=15decf2d3bcd451a ((Alestorm, Shipwrecked (Drop Goblin Remix))

4. Artwork

The artwork was predominantly derived from the conversations we held in regard to how we wanted to merge the two worlds of break-beat music and the music made by JollyRoger. Some early ideas involved merging these two genres with the skateboarding community.

Fig 3. Early Concept

The team found a similar concept from another band named Alestorm.

Fig 4. Reference artwork ((Napalm Records , 2021)

However, as the conversation developed the team decided that the mix of the skateboarding community and the break-beat aspect mixed with JollyRoger's existing fanbase may in fact dilute the overall impact so we decided to focus more on the strengths of focussing on JollyRoger's octopus logo and merging with the imagery provoked by Iain Sumner's Freak Response persona creating the following concepts for the artwork for the Remix song.

Additional elements such as the facemask also aligned with Iain's image and tied in with our merchandising ideas.

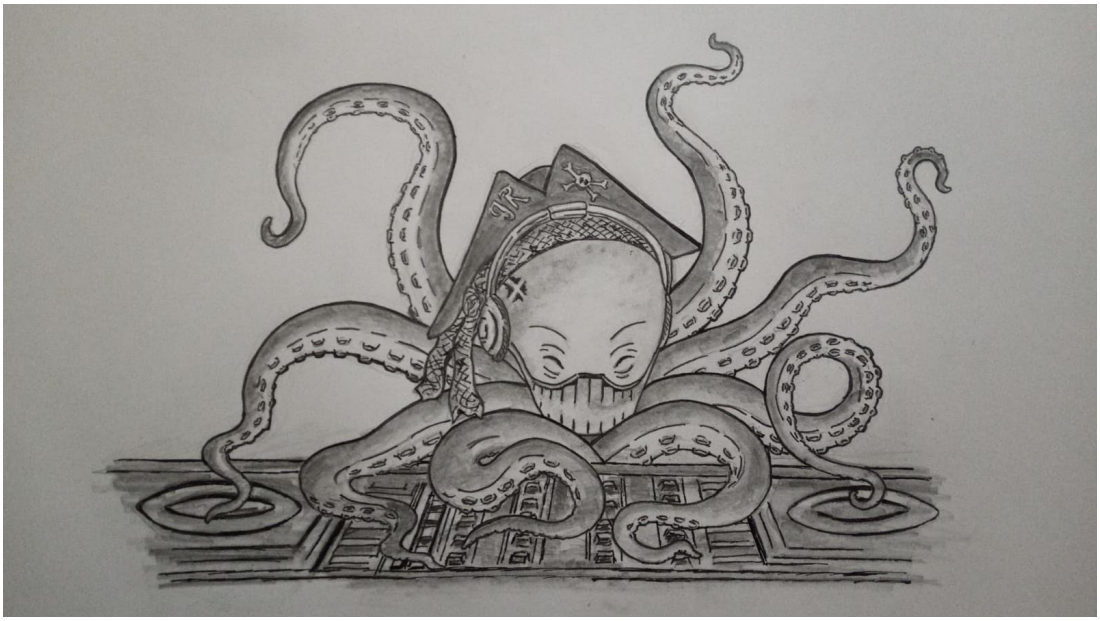

Fig 5. Version 1

Fig. 6 Final Version

5. Electronic Press Kit (EPK)

The process of establishing the EPK was reasonably straight forward in that JollyRoger had already created their own EPK which also contained links to their various social media and streaming platforms such as YouTube and Spotify as well as Facebook and Instagram.
Fig 7. Original EPK

Fig 7: Original EPK

The following list provides the relevant links to gain access to the content shown in the EPK above.

YouTube: https://www.youtube.com/channel/UCo0f8gSRmojUpthNvv1ADqA/featured
Facebook: https://www.facebook.com/JollyRogerBandUK/
Instagram: https://www.instagram.com/jollyroger_banduk/
Twitter: https://twitter.com/jollyroger_band
Spotify: https://open.spotify.com/artist/7DIiC7Bcpm0eV4CL7ReEsJ
Website: https://jollyrogerbanduk.co.uk

Online EPK: https://jollyrogerbanduk.co.uk
Live Performance: https://www.youtube.com/watch?v=nznu-mDtMwA
Music Video: https://www.youtube.com/watch?v=JkF8Cv2mY3c

The EPK for the Remix single of Aboard was created specifically for the release and therefore, included the imagery that we had created for the single along with Freak Response's logo links and details in order to ensure that we were able to connect to both targeted demographics.

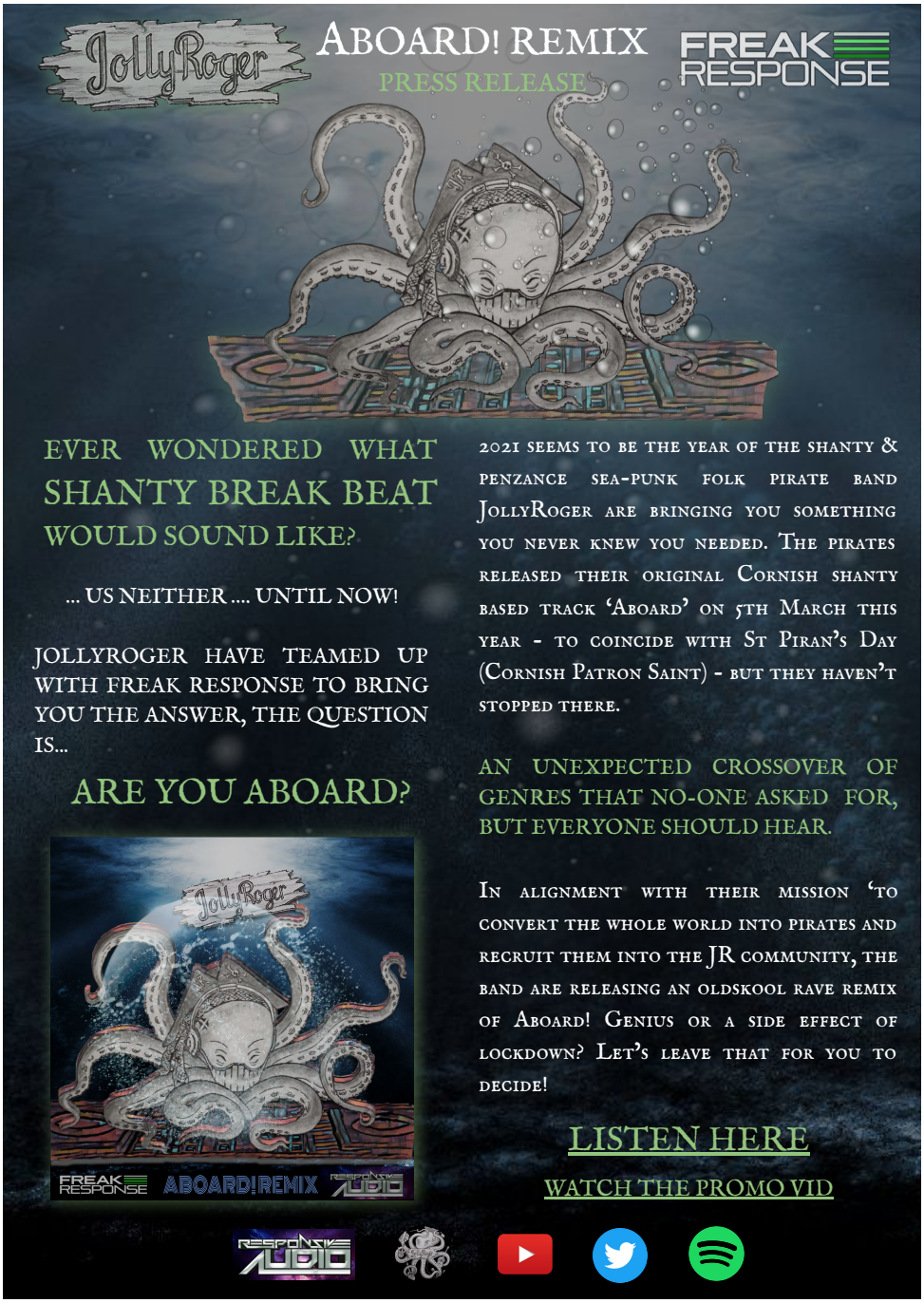

Fig 8. Remix EPK

Soundcloud Link

https://soundcloud.com/user-337354451/aboard-remix-jollyroger-ft-freak-response/s-MYD5FtfAS4n

6. Distribution

The team decided to use JollyRoger's existing arrangement with Ditto Music for the distribution of the track. The aim was to make the track available through Spotify and Bandcamp with options available for digital bundles whereby, exclusive artwork would be made available along with a screensaver. In addition, we looked at running a limited addition bundle with 50 bundles being made available. The bundle would contain a T Shirt and facemask along with the singles itself.

Other areas that we had initially considered were inspired by the skating community where we looked at techboards (small skateboards that can be used for performing tricks by hand as well as using Blockchain, however we found that the routes to Blockchain were limited at this stage as most of the avenues we explored were at start-up stage and were not accessible at the time of researching the options available and so therefore it was felt that the traditional digital distribution route should be followed for the purpose of the assignment.

Fig 9. Techboard example

7. Marketing Strategy

During our discussions we reflected on the need to consider the 7P's principle and considered the following:

- Genre: Pirate/Folk/Metal or as described by Samantha Pirate Punk
- Remix: Break-beat, 90's
- Target Audience: Existing fanbase and fans or Sea Shanties as well as fans of break-beat 90's music
- Digital release: DSP's, Bandcamp
- Opportunities for Growth: Expand upon existing fanbase and reach into potentially new genres whilst capitalising on the sea shanty sound.

Product	Remix of original single
Price	Low in order in order to promote the new sound and direction for the single
Place	DSP's and Online
People	Social Media, Existing Fanbase of both JollyRoger and Freak Response
Process	Online advertisements, competitions and social media filters, Instagram
Physical Evidence	Social Media
Promotion	Press, Website and Social Media

Our approach was very much driven by discussion and exploring the potential benefits of targeting certain markets. We debated the strengths and weaknesses of targeting the markets we were aiming at through carrying out a SWOT Analysis and also considered the areas in which we would need to focus our attention. In order to answer these question we decided to follow the process 5W's principle of asking Who, What, Where, When and Why? The final and probably definitive question was then How? (Tattersall, 2015)

Who?	Collaboration with Tileyard community – Freak Response - JollyRoger
What?	Sea Shanty mixed with 90's break beat music
Where?	Online – restricted by Covid-19 Pandemic
When?	Original song released St Perin's Day – 5th March. Remix release 7th May to fall in line with Bandcamp Friday and therefore increasing impact of 100% revenue for the artist

Why?	To capitalise on the current sea shanty trend
How?	Blockchain? Ditto Music, Spotify

The 5W's example

Fig 10. SWOT Analysis: Prepared by Zoe Baston

8. Marketing Timeline

The following timeline was devised with input from Samantha and I by Zoe Bastin who compiled the marketing timeline.

Phase 1 – Before Release

- Release date announcement on social media, using bespoke social media content, such as visuals and announcement video with clip of track.
- Promotional video shared on all socials.
- Daily countdown on both artists' social media.
- Announcement of Pirate Tik Tok challenge.
- Ditto provide a pre-save link before release this should be posted on socials often before release to increase the chance of the track being playlisted by DSPs ((Hypebot, n.d.)
- Email Louise at Tileyard to schedule post to Tileyard Educations Instagram.

Phase 2 – Release Week

- Radio interview with local radio, BBC Cornwall, Pirate FM, Radio Newquay and planet rock or genre specific radio.
- TikTok Pirate challenge launch with 60 seconds clip of track. Contact influences or other bands to take part in the challenge. Post examples on Instagram reels and Stories.
- Instagram live with Iain, chatting about how remix came to be and influences for remix, new attention brought to sea shanties etc. Possibility to get Tileyard on board with this and ask if they may be willing to host.
- Release day livestream with acoustic performances, Q&A.

Phase 3 – 2 Weeks after release

- Conclusion of TikTok challenge, winner announced and merch prize given.
- Contact blogs and freelance music journalists to see if they are willing to share or write a commission surrounding information about the project and what's next for the band.
- Merch launch.
- Offer to endorse a local rum brand or alcohol company, in return for social media posts.
- Live gig announcement if possible.

9. Digital Marketing

We explored the idea of utilising Tik Tok to promote the single. This approach was inspired by the popularity of Nathan Evan's Wellerman Tik Tok clip which led to him achieving 2.7 million streams on Spotify. (Millman, 2021)

After several ideas were discussed, we settled on the idea of the Pirate Challenge. The idea is that two weeks after the release of the single, we would run a competition whereby the contestant would show an image of themselves in plain clothes, then hold there hand to the camera with "#Aboard" written on their hand and then when they pull the hand away, they would reveal themselves dressed as a pirate. The best dressed winner would then win a merchandising bundle. An example is shown below with images of Samantha demonstrating the approach.

Fig 11. Tik Tok Example

We also looked at creating an Instagram filter that would provide a pirate theme. The idea would be that we would develop this idea further to provide more pirate themed imagery.

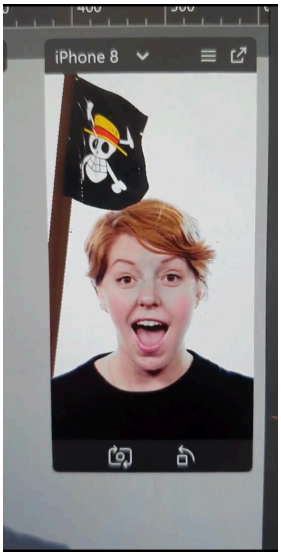

Fig 12. Instagram Example

Fig 13. Spotify Countdown Banner

10. Social Media Boosting

As this single release was such a broad detraction from JollyRoger's usual type of song and release, the group felt that engaging with Facebook and Instagram and boosting our social media pages for a period of one month would be a good investment and allow the single to reach a wider audience and ultimately lead to greater consumer engagement.

For example, a one off month subscription with Kicksta (Kicksta, 2021)

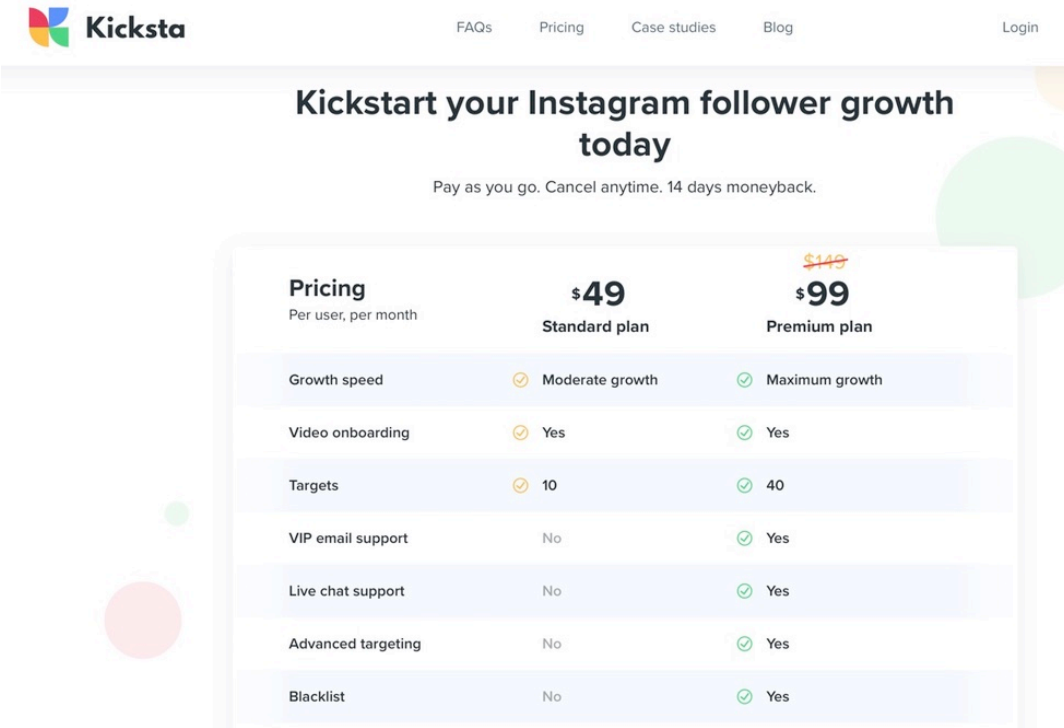

Fig 14. Kicksta Pricing Page

11. Merchandising

There were a great deal of ideas that came from the process of thinking about how we would utilise the £500 budget and how this could be used for promoting the end product. From skateboards, to USB sticks with the JollyRoger logo through to alcoholic drinks with QR codes linking the brand to the song, there was a wide range of opportunities that were explored.

Eventually, the team decided to settle producing facemasks and T Shirts that would be provided as part of the Limited Merchandise Bundles.

Fig 15. Example of T-Shirt design

Fig 16. Example of facemask

As previously discussed, we had considered a number of ideas in regard to merchandising as felt that with our limited budget that we needed to ensure the products we used were appropriate a ultimately, entirely appealing to our customer base. The idea of the T Shirt seemed like an obvious choice. However, the facemask was a something of an untested aspect. We decided to produce the mask as we felt there were strong links to the current culture and therefore, this item would eventually, become something of a keepsake. Additionally, the fact that the facemask itself ties into Iain Sumner's persona as Freak Response, who where's an illuminated mask in his performances, was a another driving factor that built a strong link between the singles logo, the band and the guest DJ, Iain Sumner. It seemed to us that this type of product would fit very well with the Build-Measure-Learn Loop and that particular item proved to be something of a Minimal Viable Product (MVP). (Reis,

2011) It would allow us to test the market and potentially produce more such items for subsequent projects or indeed for this project if we generated sufficient revenue.

12. Budgeting

One of my assigned roles was to build a budget. As this was a limited budget and we had decided to spend the majority of the fund on merchandising the process itself was fairly uncomplicated. The document below shows a balance between our outgoings and anticipated income during the initial release period of three months.

Operating Budget

Aboard Remix	Expenditure				Income				
Description	**Description 2**	**Number of Units**	**Unit Cost**	**Total Expenditure**	**Unit**	**Forecast Unit Sales**	**Forecast Total Sales**		**Forecast Profit**
Purchases (merchandise)	T Shirts	50	4	180					
	Facemask	50	3	150					
Song Sales									
Streaming Spotify		N/A	N/A	N/A			50		50
Single purchase		N/A	N/A	N/A	1	500	500		500
Digi Bundle	inc Screen Saver and Hi Res Artwrok	N/A	N/A	N/A	4	500	2,000		2,000
Limitied Edition Merch Bundle	Inc T- Shirt, Song & Mask	50	N/A	N/A	20	50	1,000		1,000
Distribution									
Ditto Music		1	14	14					
Promotion									
Facebook Boost	Per Week Cost - 4 weeks budget	4	7	28					
Instagram boost	Allowed for one month	1	72	72					
Total				**444**			**3,550**		**3,106**

Fig 17. Budget and Forecast

Our anticipated sales of the single and merchandise were fairly modest, this was due to the fact that this release was an experimental approach and diversion from JollyRoger's usual style of music, however the model clearly showed us that if the merchandising packages proved successful, overall we could see profits of approximately £3k

13. Promo Video Content

For the promotional videos we decided that the sound of the song had a high energy feel to the whole piece. Again, the challenge of the team being disparate from each other, with Iain being based in Liverpool and JollyRoger being in Cornwall, it was a challenge to bring one cohesive piece of footage together that would bind the feel of the whole work together. Therefore, we decided to splice footage from Iain's performances along with JollyRoger and

to then exploit the fact that the two genres were so different by injecting an element of humour into the promotional video. The phrase “The cross over no-one asked for, but you need to hear” would be used in our Instagram and social media posts and we felt would really drive the overall humour and enjoy of these two combined genres.

Fig 17. Promo Video 1

Link: https://youtu.be/_vO2KAxg8SY

Fig 18. Promo Video 2

Link: https://youtu.be/QfHcVabA8ZY

14. Contracts

In terms of the contractual arrangements for the project we decided that there should be an agreement between Iain Sumner and JollyRoger in that Iain had negotiated a 15% royalty in the track. In addition, we felt for the artwork there should also be a contractual arrangement in place to cover the requirements of use of the artwork. I therefore drafted the preliminary contract for Iain as shown below.

REMIX AGREEMENT - PRELIMINARY CONTRACT

JollyRoger – "Aboard - Remix"

As of Date: 5 April 2021

This contract provides an agreement for the parties JollyRoger (hereinafter "Artist") and Iain Sumner (hereinafter "the Producer") for the commission to provide a remix of the single "Aboard"

ARTIST(S): JollyRoger

PRODUCER (REMIX ARTIST): Iain Sumner (Freak Response)

ORIGINAL TRACK ISRC NUMBER: UKXD22100001

TITLE: Aboard

TIME OF EACH COMPOSITION: 2 mins, 50 Seconds

1. **The Agreement**

1.1 The Artist commissions the Producer to remix the song "Aboard" by the Artist
1.2 The Artist will make the original recording of the title available to the Producer for the purpose of completing a remix version of the original Title
1.3 The title of the remix will be "Aboard (Remix)
1.4 The remix will be made available under the terms of this contract by the latest delivery date of 12 April 2021
1.5 The Producer has the rights to record additional parts at the discretion of the Artist
1.6 The Producer is obliged to secure all the rights necessary for the utilisation of audio recordings of contributors. If the Producer uses samples, they are to secure the relevant rights at their own cost
1.7 The Producer and Artist agree to communicate with the public to promote the Remix release through social media and other marketing channels and routes

2.0 Exclusivity

2.1 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.
2.2 The rights to the published works are transferred to the Artist upon delivery

3.0 Royalty Revenue Split

3.1 The Producer will receive a 15% royalty for the Remix of the Title, with the remaining 85% being paid to the Artist
3.2 The Producer and Artist have the right to review or have reviewed by a private party to audit the label's documents which form the basis of the Royalty Settlement. Review can only take place three years after the publication.

Agreed and Accepted:

THE ARTIST(S)

By

Authorised Signature

Printed: SAMANTHA HARLING (REPRESENTING JOLLYROGER)

Date: 05/04/2021

THE PRODUCER

By

Authorised Signature

Printed IAIN SUMNER

Date: 05/04/2021

Preliminary Contract

Between Kate Tolchard (Artist) & JollyRoger (band)

The artist hereby understands, agrees and grants JollyRoger the right to edit, alter, exhibit, publish, distribute and make use of the 'JollyRoger DJ' artwork for any promotional materials. This includes but is not limited to – the digital artwork for the remix of single Aboard!, JollyRoger social media platforms, the JollyRoger website, posters, press release, merchandise.

The authorisation shall continue indefinitely, unless the artist otherwise revokes this in writing.

The artists waives the right to inspect or approve any finished designs which uses the artwork.

The artists agrees that the 'JollyRoger DJ' artwork will be used without compensation and understands that the artwork will become the property of JollyRoger and will not be returned.

The Artist

Name KATE TOLCHARD .

Signature: _____ Date 5/4/2021

The Band

Name Samantha Harling (representing JollyRoger)

Signature _____ Date 5/4/2021

15. Review and Feedback

Overall we were happy with the final result. We also gained some positive feedback from local music journalists as shown below.

19:30 60%

Avast, you lily livered rapscallions! Not content with currently breaking the mould with the unique blend of bandit debauchery and niche exploits, Jollyroger have asked themselves how would you modernise the shanty? With some back and forth deliberations involving Freak Response at Response Audio, the troublesome four have figured it out. It's not the remix you asked for nor the remix you wanted, but somewhere out there the lines between traditional anthems to electronica break beats have merged and led us here to JollyRoger's remix of Aboard.

The up tempo nature of Aboard gets dialled up to 11 with the inclusion of Freak Response, merging the conventional and the heterogenous. Evil soundscapes pierce the song at will, every wub emanating from Freak Response's fingertips stab dutifully around the track, either intensifying the adrenaline running through Aboard.

The Aboard remix combines the energy and presence that JollyRoger are highly regarded for. Freak Response lends themselves well into the song, by upping the ante at every available turn that transforms the charismatic four piece into an unyielding break beat force.

Reviewed by

Connor Flello

Music Journalist / Lead Promoter at The Palladium Club

http://www.connorflello.com/

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