VALE

“GOOD ON MY OWN”

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BMTY7000 Creative Music Management

Element 2 – Portfolio

Word Count: 2,230

Discipline Tutor: Harry Leckstein

This portfolio includes an overview of the team and its work dynamic, the iconography, the digital assets, the release and marketing strategies, the press release and the financing of our project. Aside from this document, all essential and optional assets such as the single and its remix, artworks and videos can be found **here** and accessed in desktop mode with the following password: **TESYU42mJv**.



Element 1: “Good On My Own” artwork

For the purpose of this project, some of the assets created, such as a magazine interview or a Spotify artist profile, are fictional. This is therefore an indication of how we would have taken on the actual release of this single as well as a means of reinforcing the artist’s narrative. The single has not actually been released.

Project

This document represents the hypothetical release of VALE's debut single, "Good On My Own", produced by MA Commercial Music student Tom Marlow. VALE is my artist name and the song is therefore my own. This portfolio illustrates the creation of all relevant assets of branding as well as release and marketing strategies tailored to a commercial pop song. This project is a collaboration between Róisín Doyle-Bakare, Jan Dittrich and myself.

Team roles & Group meetings

When we sat down to discuss the project for the first time, we went over everyone's strengths and weaknesses in order to establish clear roles and tasks. It was agreed that Róisín would take the majority of the branding duties, Jan would produce the remix and handle the financial and iconography aspects, and I would create the visual assets as well as the release strategy.

Róisín
- social media presence
- brand identity
- EPK and website

Jan
- remix
- financial plan and operating budget
- iconography

Justine
- single
- marketing and release strategies
- visual assets

Team roles according to Belbin

(2012, chapter 3)

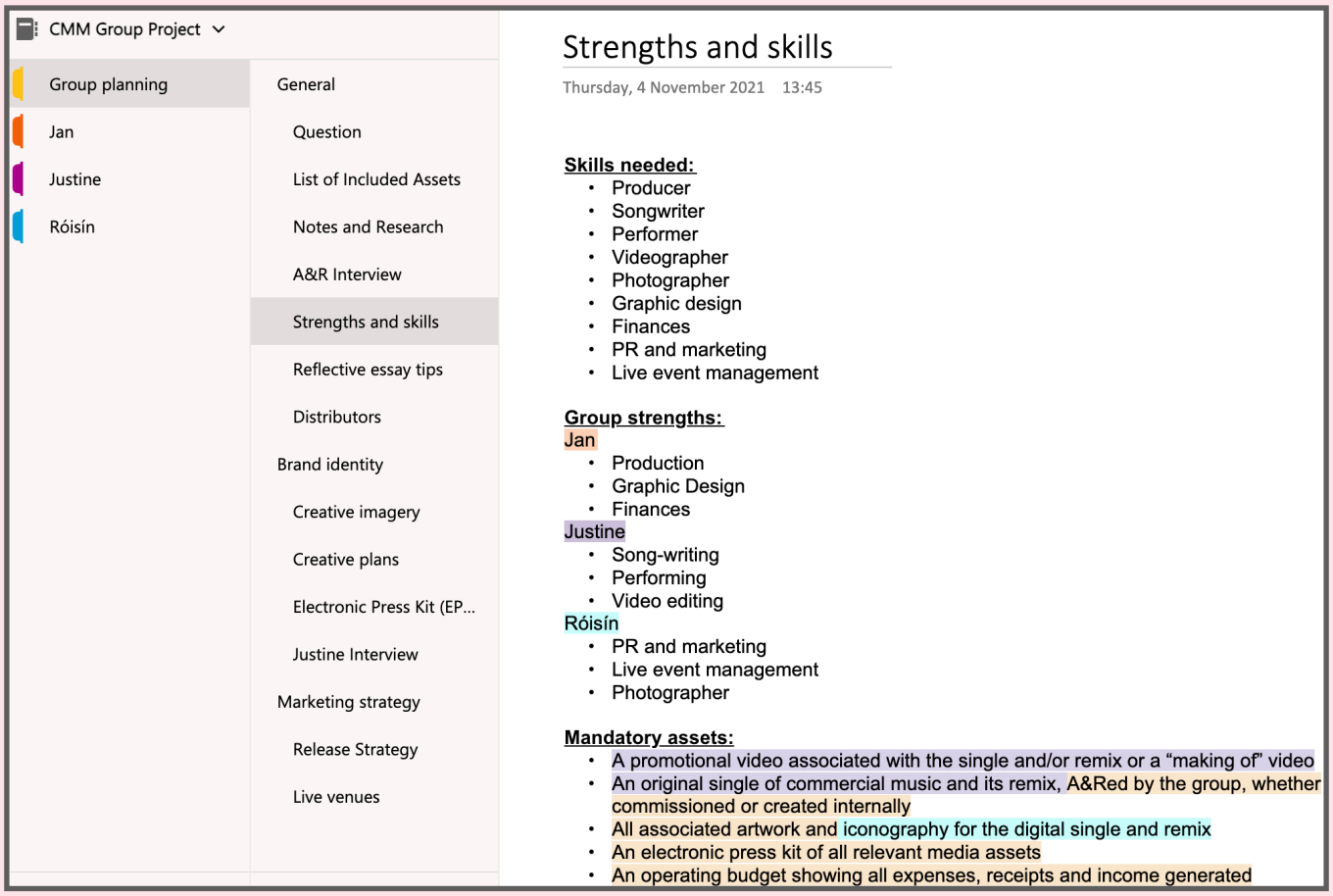
It is my personal opinion that our team filled the following roles:

Róisín
Resource Investigator, Plant, Completer Finisher

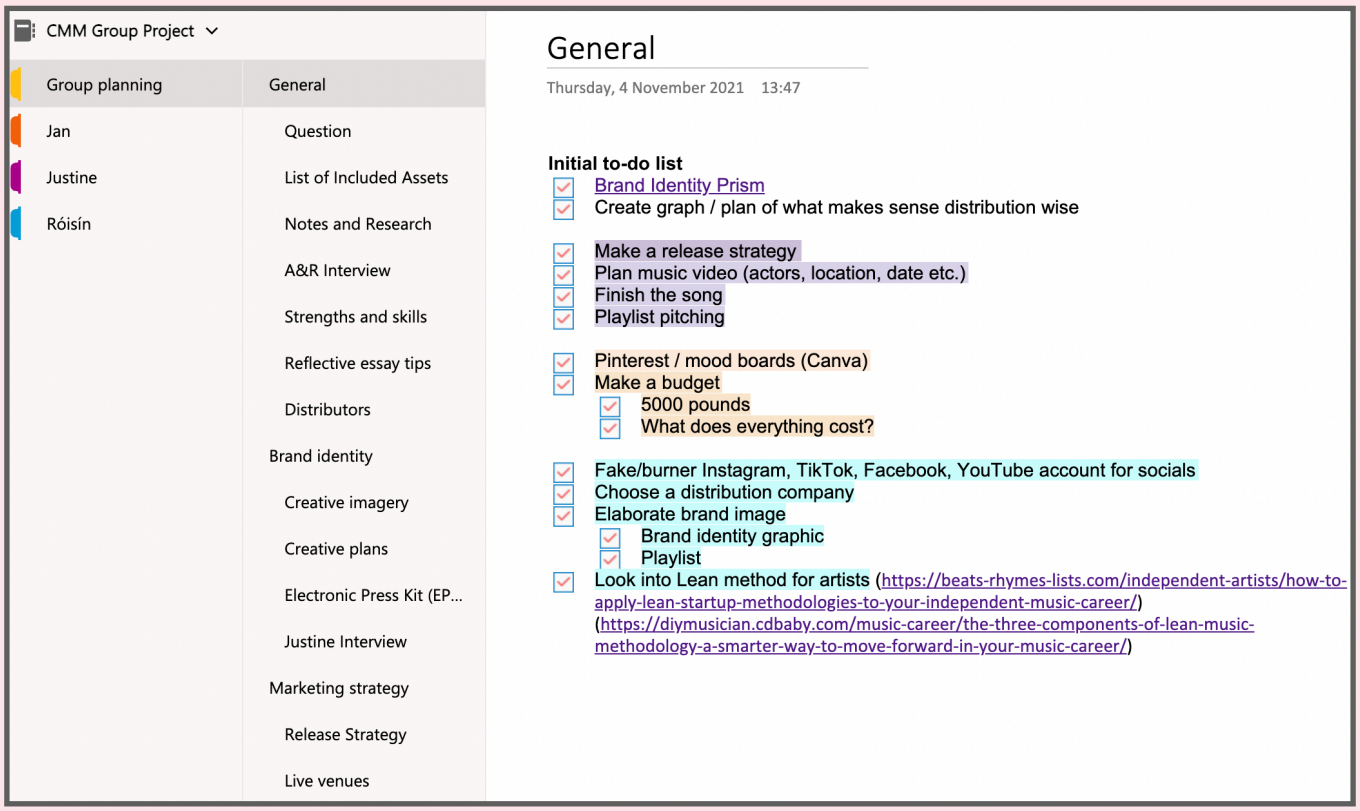
Jan
Specialist

Justine
Monitor Evaluator, Shaper, Implementer

The roles of Teamworker and Co-ordinator were not filled, which resulted in suboptimal organisation and communication.

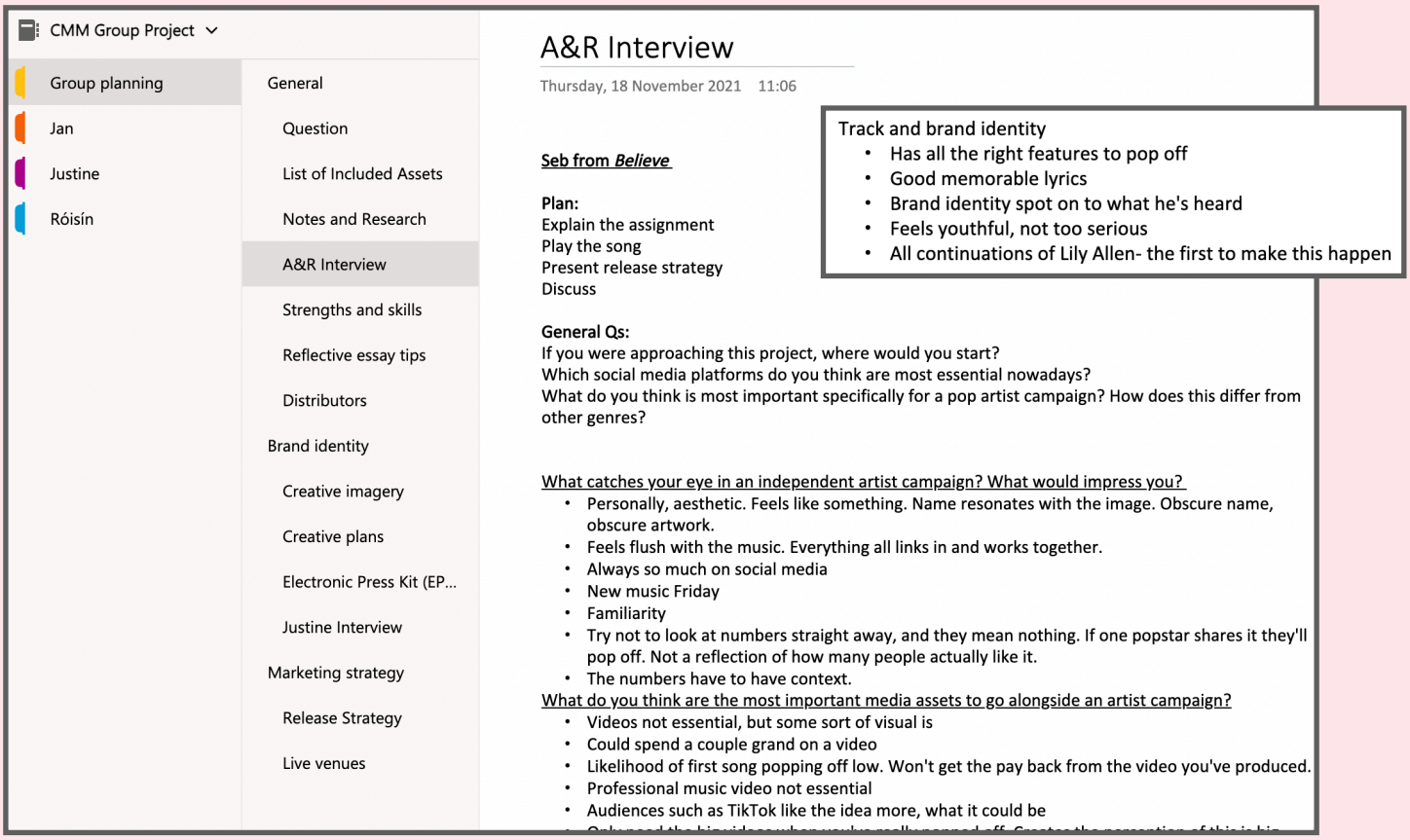


Element 2: first group meeting – strengths & skills



Element 3: first group meeting – to-do list

In one of our group meetings, we had the amazing opportunity to speak with Sebastian Smith, Senior A&R at Believe. We discussed branding and the importance of allocating a large part of the budget to digital promotion. He also gave feedback on the song and its iconography, confirming that we were on the right track.



Element 4: third group meeting – Sebastian Smith interview

Marketing strategy

As “Good On My Own” was VALE’s first single, the marketing strategy had to be clear and defined to reach the right audience while staying broad and flexible enough to be able to adapt to potential misconceptions on our part. We set goals that we found to be specific, measurable, achievable, realistic and time-bound (SMART).

Marketing Goals

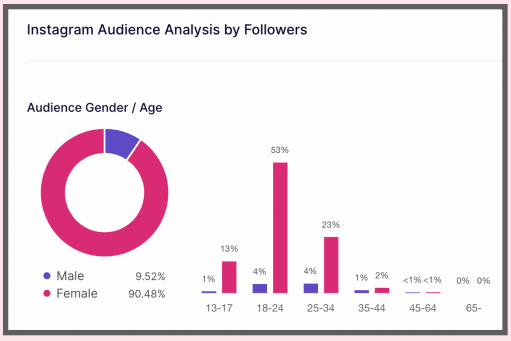
- Creating and curating brand awareness
- Getting maximum social media exposure and streaming platform hits and growing following
- Creating and communicating a strong artist identity

Key Performance Indicators (in the first 3 months)

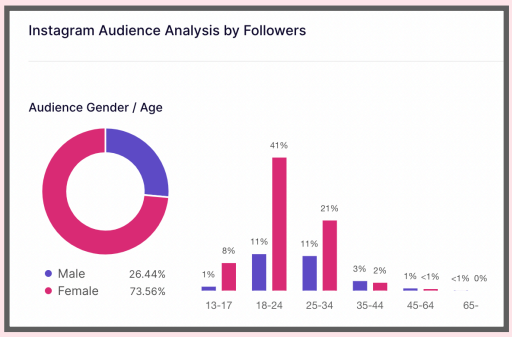
- 50k+ streams across platforms
- 3k+ monthly listeners on Spotify
- 2k+ Instagram followers a minimum 10% engagement rate
- 20k+ followers on TikTok
- 10+ successful playlist additions
- 50+ mailing list sign-ups
- 5+ press features

Target Audience

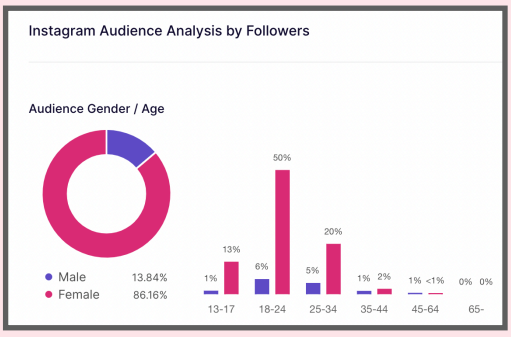
- Mostly female or non-binary
- 13 to 30 years old
- Avid social media users
- Based in the UK
- Fans of similar artists such as Maisie Peters, Cate and Tate McRae



Element 5: Cate's Instagram Demographics (Chartmetric, 2022)



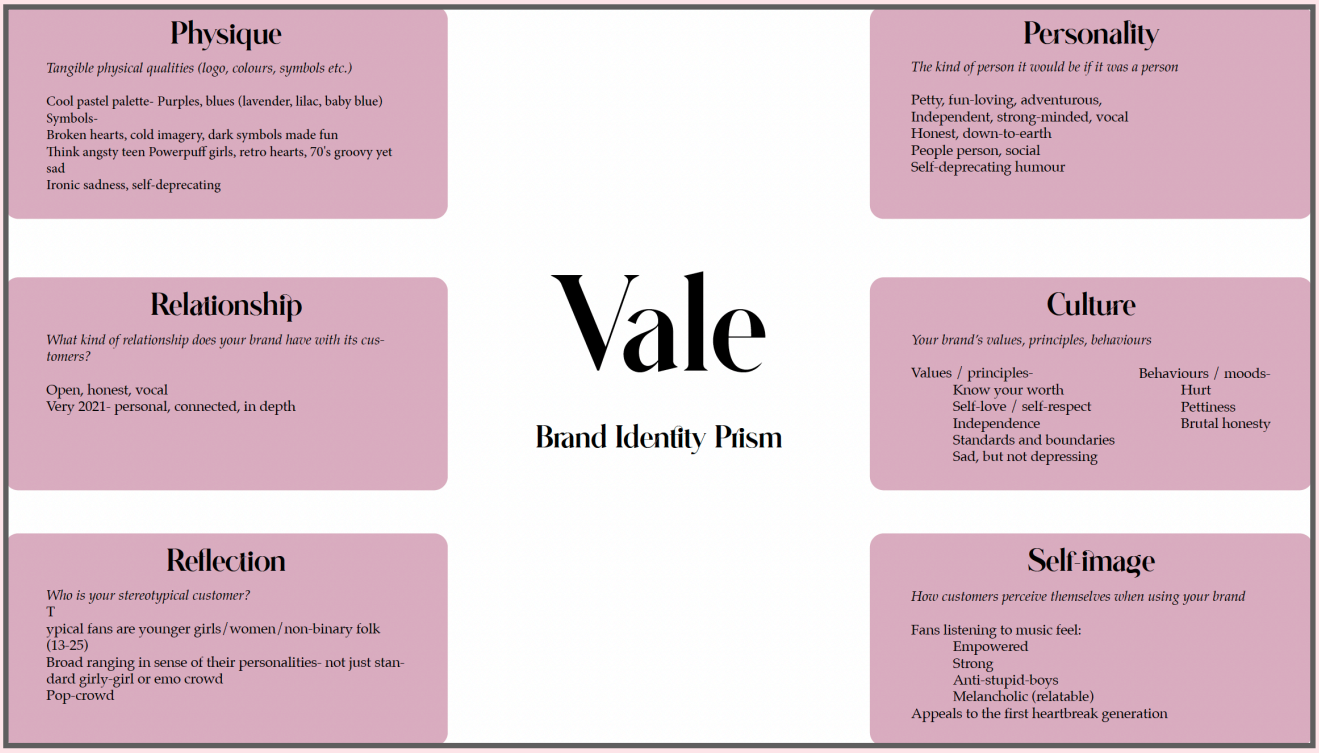
Element 6: Maisie Peter's Instagram Demographics (Chartmetric, 2022)



Element 7: Tate McRae's Instagram Demographics (Chartmetric, 2022)

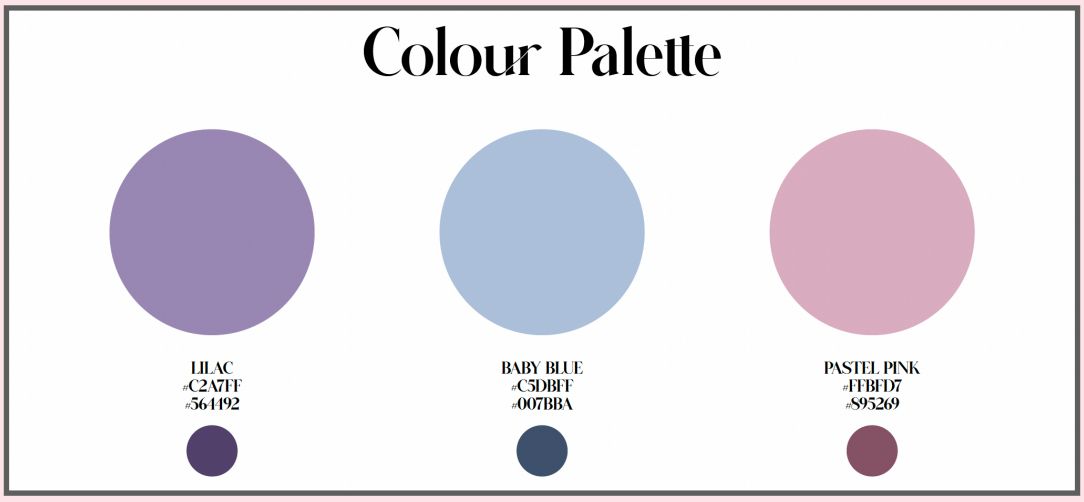
Branding & iconography

In order to define the key components and values of VALE's brand, we used the Brand Identity Prism, developed in 1986 by Kapferer. He states that the prism covers "the six facets which define the identity of a brand as well as the boundaries within which it is free to change or to develop" (Kapferer, 2012, p.163).



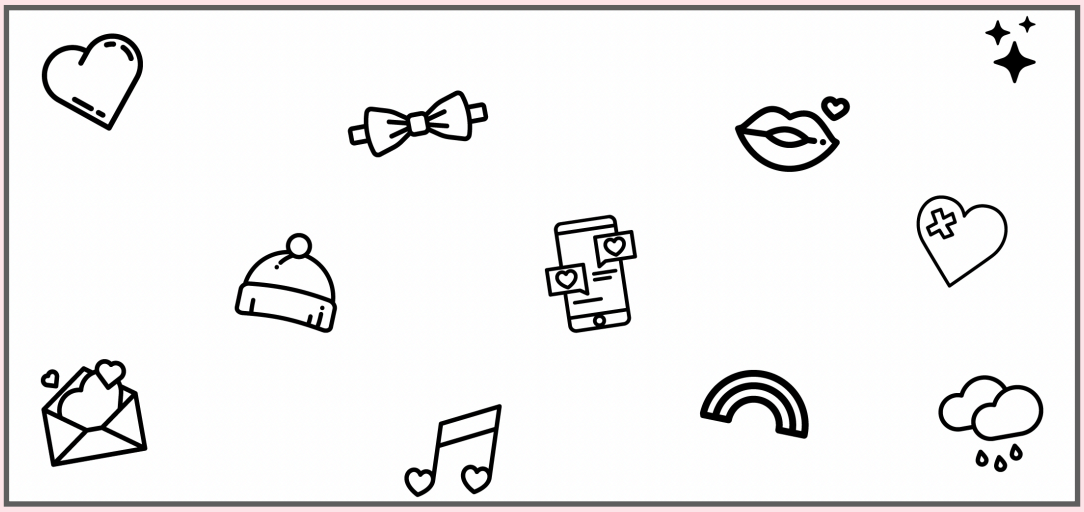
Element 8: VALE Brand Identity Prism

VALE's image is about being brutally honest, petty and sometimes childish. When it came to design, semiotics, "the study of signs and symbols, what they mean, and how they are used" (Cambridge Dictionary, 2022), were kept in mind, as Hedley (2019) states that "adopting semiotics into your brand architecture builds layers of meaning". VALE's iconography is based on a high-key analogous colour scheme, which, according to Chevreul (1855, p.44), is harmonious as each colour seems to blend with the others. Additionally, Valdez and Mehrabian (1994, p.397) have found the blue-hued spectrum to be more positively viewed.



Element 9: Colour Palette

Taking colour psychology into account, the colour palette chosen fits VALE's brand personality. Lilac symbolises sensitivity, immaturity and approachability, light blue carries feelings of youth and innocence, and pink represents love, innocence and femininity (Olesen, 2022; Canva, 2021).



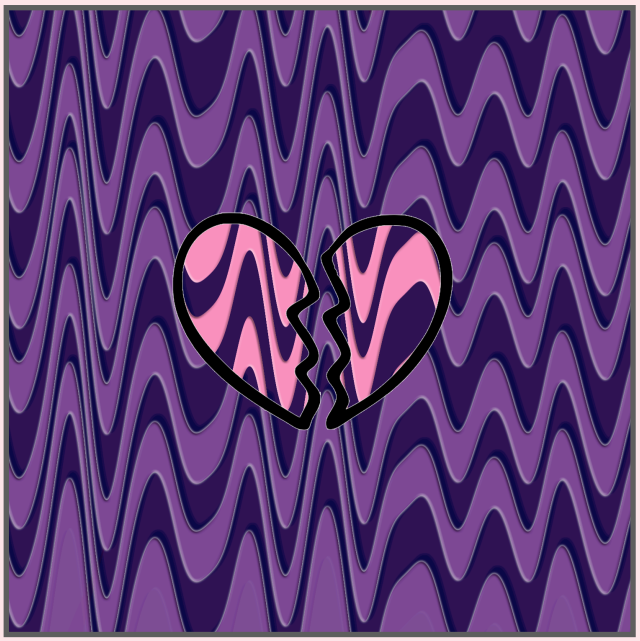
Element 10: Icons

"The imagery and video content associated with an artist are often the first and most important component in capturing a given target's attention" and should be "a logical visual reference to the music" (Ferrone, Pacifico and Davy, 2019, p.39). We decided that "Good On My Own" should follow the theme of a schoolgirl's diary and chose to use sketch-like icons such as love hearts and stars in some of the artworks and videos. All the fonts and

icons used in the making of the assets were either pre-owned or free to use for commercial purposes.



Element 11: Single Artwork



Element 12: Remix Artwork

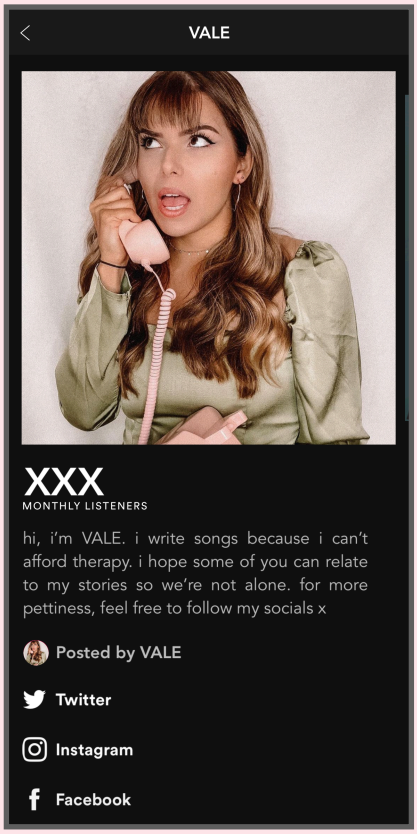
The working artworks for the single and remix were made with the same aesthetic in mind. The single cover is cleaner and lighter, leaving space for the broken heart to stand out, sticking to the childish and girly theme. The remix cover, on the other hand, is much busier. The idea was to stay close to the original single artwork while adding a layer of design suited for the electronic and house scenes.



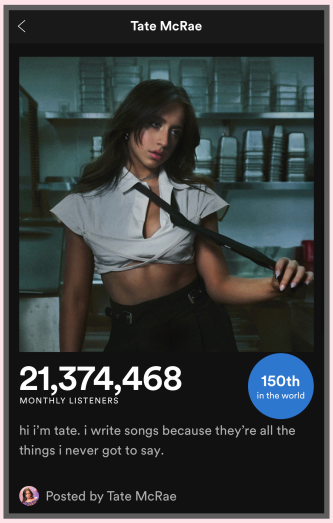
Element 13: Moodboard

When deciding what VALE's Spotify artist profile would look like when the song was released, I attempted to make the spirit of VALE's brand shine through with an elevator pitch: an introduction, what I do, what I want, and a call to action.

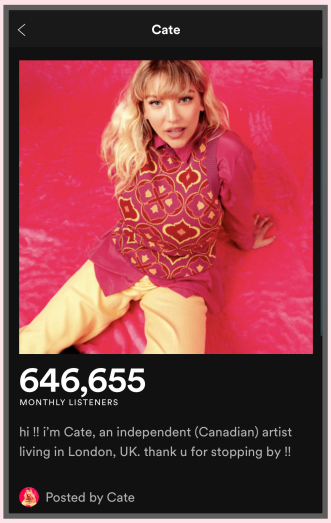
Artist bios are usually written in the third person and lengthy. I decided to write it in the first person as it comes across as much more personal. Additionally, many independent or up-and-coming artists, especially in the "petty pop" genre, have been using short and snappy bios written in the first person.



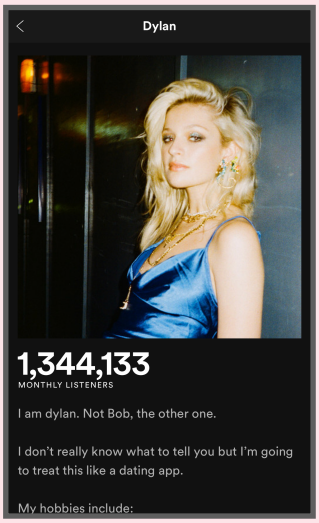
Element 14: VALE Spotify artist profile



Element 15: Tate McRae Spotify artist profile



Element 16: Cate Spotify artist profile



Element 17: Dylan Spotify artist profile

Release strategy

Distributor

After weighing the pros and cons of several distributors, we decided to use Believe Digital's TuneCore. While the price is higher than others, the additional services provided made sense to us and our campaign. The only issue was that TuneCore, unlike other distributors, does not offer pre-saves. To make up for this, we decided to use Linktree, a free landing page, to host multiple links in one place and obtain a Spotify pre-save link directly from Spotify for Artists.

distributor	Tunecore	CD Baby	Ditto	Distrokid
stores	150+	150+	150+	150+
commission (digital sales)	0%	9%	0%	0%
distribution fees		one-off fees	19€ / year (unlimited releases)	$19.99 / year (unlimited releases)
single	$9.99 / year	$9.95 (standard) or $29.95 (pro)		
album	$29.99 1st year, then $49.99 / year	$29 (standard) or $69 (pro)		
additional services	• Facebook Independent Artist Program (monetisation with Musixmatch) – lyrics • TuneCore Social • Publishing • UPC & ISRC • YouTube Content ID • YouTube Official Artist Channel • Instant verification with Spotify for Artists and Apple Music for Artists • Mastering • Credits in stores	• CD and Vinyl fulfilment, warehousing and distribution • Publishing • Direct song registration with global collection societies • PRO affiliation in USA and Canada • Instant verification with Spotify for Artists and Apple Music for Artists • Access to artist support team • YouTube Content ID • Sync licensing • Free pre-saves • ISRC	• Free pre-saves • Chart registration • Ditto playlist application • Express release • YouTube Content ID on request • UPC & ISRC	• Legal cover song distribution • YouTue Content ID • Unlimited backups • Instant verification with Spotify for Artists • Credits and lyrics in stores • Youtube Official Artist Channel • Spotify pre-save • UPC & ISRC
issues	• No pre-saves	• Cannot pick part of song distributed to TikTok • UPC for $5/single or $20/album		• no Apple Music pre-save

Element 18: distributor comparison

Channels

When it came to promotional channels, it was important to us to use a wide variety to make sure we covered every front and did not become too reliant on any one platform. Most of the release's promotion would be on social media platforms such as Facebook, Instagram and TikTok. However, Ferrone, Pacifico and Davy (2019, p.39) point out that

“owned channels are the one space whereby the artist should have 100% control over the messaging and content posted, and as a result they remain the most fundamental part of their promotional arsenal.” Consequently, we created an artist website and used the services of an e-mail marketing platform to collect precious consumer data and help lead the average listener from simple awareness to retention stage. Additionally, campaigns on MusoSoup and SubmitHub will maximise exposure. MusoSoup will be used to obtain articles and interviews on blogs as well as features in playlists, while SubmitHub will be used to obtain influencer promotion on social media. We will also submit the single to Spotify’s own playlist curators through Spotify for Artists. We find playlists such as “Feelgood Pop”, “teen beats”, “Women of Pop”, “songs to scream in the car” and “Pop Sauce” to be good fits as they host major artists as well as smaller, up-and-coming artists. While we are not particularly targeting radio, however a non-explicit version of the song will be released and sent to BBC Introducing London.

Electronic Press Kit



Element 19: VALE EPK

The document includes all essential information about the single and its release, an explanation of the song’s narrative, a detailed artist biography and social media links. A full version of the EPK can be accessed **here**.

Release Plan

time	context	asset	platforms
– 14 days (Fri)	release announcement + pre-save	promo photo	Instagram, Facebook
– 11 days (Mon)	teaser	promo photo	Instagram, Facebook
– 9 days (Wed)	teaser	artwork + instrumental teaser video	Instagram, Facebook
– 7 days (Fri)	pre-save reminder	car video	TikTok, Instagram (Reel), Facebook
– 4 days (Mon)	4-day reminder	promo photo	Instagram, Facebook
– 3 days (Tue)	artwork reveal + 3-day reminder	artwork	Instagram, Facebook
– 2 days (Wed)	2-day reminder	promo photo	Instagram, Facebook
– 1 day (Thu)	1-day reminder	studio BTS video	Instagram, Facebook
release day (Fri)	release	full artwork + song short video	Instagram, Facebook
+ 1 day (Sat)	release	BTS photos	Instagram, Facebook
+ 2 days (Sun)	release	Spotify Canvas video	Instagram, Facebook
+ 3 days (Mon)	release	BTS video	Instagram, Facebook
+ 4 days (Tue)	release	1st voice recording of song	Instagram, Facebook
+ 5 days (Wed)	music video announcement	music video snippet	Instagram, Facebook
+ 6 days (Thu)	music video announcement	BTS photos	Instagram, Facebook
+ 7 days (Fri)	music video release	music video + other snippet	YouTube + Instagram, Facebook, TikTok
+ 10 days (Mon)	music video release	BTS photos	Instagram, Facebook
+ 12 days (Wed)	lyric video announcement	lyric video snippet	Instagram, Facebook
+ 14 days (Fri)	lyric video release	lyric video + other snippet	YouTube + Instagram, Facebook
+ 21 days (Fri)	acoustic video release	acoustic video + snippet	YouTube + Instagram, Facebook, TikTok
+ Instagram/Facebook stories in between and during			

Element 20: Release Plan

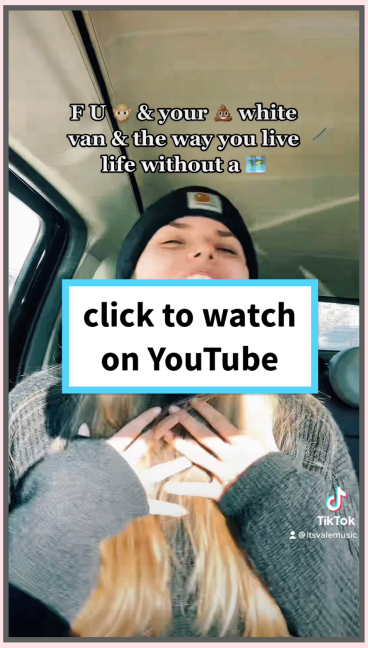
Although charting is not a concern for VALE's debut single, the group decided to release the song on a Friday. The campaign will begin two weeks before the day of the release. The impact points are the single announcement two weeks before the release, the artwork reveal three days before the release, the day of the release and the day of the music video release, one week later.

The social media posts will usually be made on Mondays, Wednesdays and Fridays so as to maximise social media presence without overwhelming the audience. However, posts will be made every day for three days preceding the release and for six days following it. These will serve as reminders to respectively pre-save and check out the single. The music video will build onto the momentum created by the release and the lyric and acoustic videos will keep the single on fans' minds as well as reach more people.

According to Ferrone, Pacifico and Davy (2019, p.40), “the use of a suitable… call to action… is arguably the most important element.” For this reason, every post will encourage the audience to pre-save, stream and share the single and videos, depending on the timeline. Additionally, Instagram and Facebook Stories will be made daily with polls and questions in order to engage the audience.

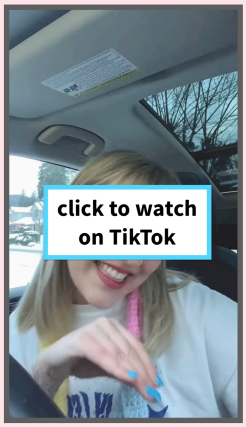
Digital campaign assets

TikTok Video

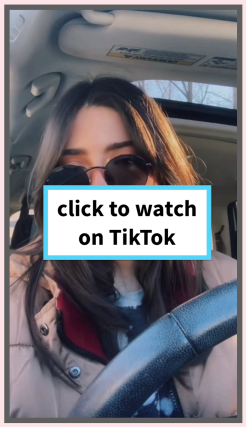


Element 21: VALE TikTok video

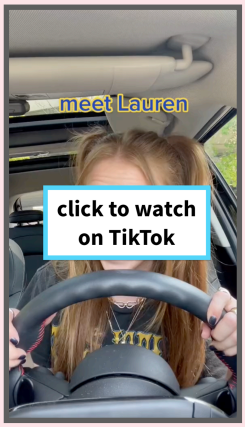
There is a TikTok trend of songwriters sharing their songs while sitting in a car. It seems to be working out particularly well for songs that are self-deprecating or spiteful, which fits the “Good On My Own” theme perfectly. In my TikTok video, I chose to mix the content with another trend involving using emojis instead of words.



Element 22: Cate TikTok video



Element 23: Zoe Clark TikTok video



Element 24: Lauren Weintraub TikTok video

Spotify Canvas Video



Element 25: Spotify canvas video

Spotify Canvas videos have been proven to increase “streams by up to 120% and saves by up to 114%, in addition to lifts in artist profile visits and shares” (Spotify, 2019). With this in mind, we wanted to keep the video simple and straightforward all the while sticking to the diary theme from the lyric video, using the same colours and fonts. Upon release, the video would be synchronised with the song so that the movements of the love hearts fall on the beat.

Voice Recording



Element 26: voice note

For engaged fans, we thought it would be interesting to hear the first recording of the song on the day that it was written. This adds authenticity to the song and the artist and allows listeners to take a look behind the scenes.

Music Video

We were not able to film a music video for this project as we could not find the time, however, we chose to include one in our campaign. The video would be very much DIY, like most of the assets. We would hire a student from the Brighton Screen and Film School or the London Film School as a videographer and would handle everything else ourselves: hair, makeup, styling, sets, etc. The music video, lyric video and acoustic videos will all be captioned and translated, as subtitled videos have greater social reach and boosted search engine optimisation (Smith, 2021).

Lyric Video



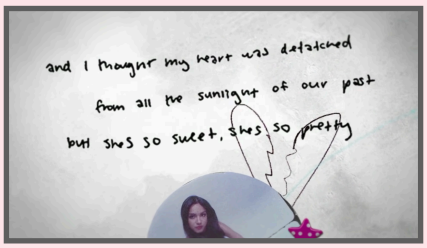
Element 27: “Good On My Own” lyric video

When making the lyric video, I stuck to the same theme of a teenage girl’s diary. I wanted it to capture the spirit of heartbreak and immaturity. While it is a very popular thing to do for lyric videos, I wanted to make it more personal by incorporating elements specific to the song, such as the red beanie or the van.

I took inspiration from lyric videos such as Cate’s or Olivia Rodrigo’s. Those videos use real handwriting, which is what I initially thought about doing, however did not manage to do it due to time restrictions.



Element 28: Cate
lyric video screenshot



Element 29: Olivia Rodrigo
lyric video screenshot

Acoustic Video



Element 30: “Good On My Own”
acoustic video

I wanted the acoustic video to feel personal and authentic while still being engaging, which is why I decided to film it in my bedroom. I felt like it perfectly reflected the DIY artist. In an attempt to keep it interesting, I had different camera angles and edited the video with different crops and movements.

Behind The Scenes Videos

While working on the production of the song with Tom Marlow, I filmed videos to keep as behind the scenes content to post on social media. This type of footage “helps your audience feel special” and contributes to building trust (Point In Time Studios, 2020).



Element 31: studio video 1



Element 32: studio video 2

Financing

CMM

VALE Operating Budget + Financial Plan

Starting Budget	**£5,000.00**

Single Release Financial Plan

Date:	Jan 2022	
Artist:	VALE	
Duration:	5 weeks	
Total Budget:	£5,000.00	
	Amount	**Total Costs**
Distribution		
TuneCore	£20.00	
Total		**£20.00**
Promotion		
Google Ads (YT)	£430.00	
Instagram	£1,850.00	
Facebook	£950.00	
TikTok	£750.00	
MusoSoup	£80.00	
SubmitHub	£80.00	
MailChimp	£450.00	
Bandzoogle	£20.00	
Total		**£4,610.00**
Post-Production		
Music Video	£250.00	
Mixing	£50.00	
Mastering	£50.00	
Total		**£350.00**
Total Costs		**£4,980.00**

Operating Budget

Budget	**£4,420.00**	**£3,570.00**	**£2,190.00**	**£1,110.00**	**£410.00**	
Expenses	£500.00	£850.00	£1,380.00	£1,080.00	£700.00	
Weeks	**1**	**2**	**3 (Release)**	**4**	**5**	**Total**
Expenses						
Social Media						
Google Ads (YT)	£50.00	£100.00	£150.00	£80.00	£50.00	£430.00
Instagram	£200.00	£350.00	£500.00	£500.00	£300.00	£1,850.00
Facebook	£100.00	£150.00	£250.00	£250.00	£200.00	£950.00
TikTok	£100.00	£150.00	£250.00	£150.00	£100.00	£750.00
Email						
Mailchimp	£50.00	£100.00	£150.00	£100.00	£50.00	£450.00
Curators						
MusoSoup	£0.00	£0.00	£80.00	£0.00	£0.00	£80.00
SubmitHub	£80.00	£0.00	£0.00	£0.00	£0.00	£80.00
Total	£580.00	£850.00	£1,380.00	£1,080.00	£700.00	**£4,590.00**

Element 32: financial plan and operating budget

As the project is mostly DIY, a large portion of the initial £5,000 budget was assigned to the promotion of the single. When it came to the making of the single, the recording was carried out at producer Tom Marlow's home studio and the mixing and mastering processes were outsourced. There were no expenses related to the making of the remix as the producer retained 50% ownership of the song.

If the goal of fifty thousand streams is met, the estimated income from streaming platforms is as low as between £100 and £150. However, the exposure gained from this first single could allow for a successful crowdfunding campaign supporting the release of a second single. Additionally, it could help secure a donation from the PRS Open Fund for Music Creators, which could be as high as £5,000 (PRS Foundation, 2022).

The full spreadsheet can be viewed **here**.

sources

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