‘GOOD ON MY OWN’ BY VALE

BMTY7000- Creative Music Management

Element 2- Portfolio

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Disclaimer: For the purposes of the assignment, many assets are fictional or exaggerated (such as the creation of non-existent 'Baddie Mag'). This is intended to be an outline of how we would approach the marketing and release of this particular single and its remix if released by a slightly altered personality of the existing artist VALE (Justine Perret). The single is not yet actually released.

Our website / EPK contains all essential and optional assets. Please explore the website before and during the reading of this portfolio. You can access it in desktop mode at this link using the following password: TESYU42mJv
https://vale.bandzoogle.com/home

Included on this site are the following assets:

- *About me* (Artist biography / press release)
- *Media* (Magazine interview)
- *Gallery* (Official images, Official lyric video, Live recording)
- *Music* (Original single and remix, song lyrics)
- *Behind the Vale*- Extras (Official artwork, Social media content, Behind-the-scenes videos, Brand identity presentation, An 'inspo' playlist)
- *Contact* (Contact form/details, Tip jar, Discussion board)

The Google Drive used by the team to store all above assets can be accessed here: https://drive.google.com/drive/folders/1KRCi5HE4VUyDnc6v9mMHBTXoHsvUKKUB?usp=sharing

Introduction: Decisions, Team, and Roles

Project overview

This is a portfolio documenting the process involved in the release of a commercial single and its remix. This was carried out by three MA Music Business students- me (Róisín Doyle-Bakare), Justine Perret, and Jan Dittrich. The artist in question is VALE, the persona of team member Justine, with a track produced by MA Commercial Music Producer student Tom Marlow. This portfolio outlines the decisions made and processes undertaken for this release, including but not limited to budgeting, recording, distribution, and marketing.

The Team

Our initial meetings were spent focusing on our personal skillsets to determine who should tackle which aspects of the release.

Skills needed:

- Producer
- Songwriter
- Performer
- Videographer
- Graphic design
- Finances
- PR and marketing
- Live event management

Group strengths:

Jan

- Production
- Graphic Design
- Finances

Justine

- Songwriting
- Performing
- Video editing

Róisín

- PR and marketing
- Live event management

Mandatory assets:

- A promotional video associated with the single and/or remix or a "making of" video
- An original single of commercial music and its remix,
- All associated artwork and iconography for the digital single and remix
- An electronic press kit of all relevant media assets
- An operating budget showing all expenses, receipts and income generated

Optional assets:

- A theoretical marketing strategy for the artist, single and remix release including plans for radio, club, live, digital promotion, media engagements and brand endorsements
- Any industry feedback, reviews, press or radio airplay
- A live performance (Recorded)
- Additional financing, crowd funding or in-kind support
- Lyric video
- Acoustic video
- Playlist pitch

Each member was assigned the above assets (Jan- orange, Róisín- blue, Justine- purple), with the aim being to complete as many as was reasonable in the given timeframe and budget. We were aware from early on that it would not be possible to complete them all, however plans were put in place to prioritise mandatory assets initially and to determine ability to complete optional assets over time. In the end, we managed to successfully create all assets excluding crowdfunding and certain elements from the marketing strategy that were deemed unnecessary for this particular release.

Justine was quickly identified as the 'creative' member of the team, carrying out the creative elements such as the recording of the single and creation of associated videos. With experience as a music artist (VALE), she brought an exceptional knowledge of the working industry to the team when it comes to release strategies and distribution. It is of my opinion that, regarding Belbin team roles, Justine took on the roles of Monitor Evaluator, Shaper, and Implementer (Belbin, 2022). Jan, himself a creative with experience in production and graphic design, brought an ability to understand more technical elements of the task at hand. He took on the financial aspects of the release, as well as creating a brand identity compilation of fonts, iconography, and a moodboard. He fulfilled the Belbin team role of Specialist

(2022). With professional experience working in marketing and communications, I was the natural choice to tackle these aspects of the release. I had essential connections in this field, including A&R and Marketing seniors at Believe Digital, as well as connections in Music PR agency Copacetic through another artist that I manage. I would denote myself as a Resource Investigator, Plant, and Completer Finisher (Belbin, 2022).

The Artist

It was decided from the outset that Justine, professionally known as VALE, would be the ideal artist to use. She had a demo of a track that she was hoping to record and release at the time titled 'Good On My Own' that was made available to the rest of the group for evaluation. It was clear that this would make for a successful commercial pop single, that could be easily remixed and was playlist friendly (in line with popularly agreed conditions such as being under 4 minutes and without a long intro/outro (Robley, 2020)).

We spent time in meetings determining the identity of the artist, her core values, and her goals for the single's release. This will be discussed in greater detail in subsequent sections of the portfolio.

Approach: Plans and Finances

Finances

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**

Figure 1 Operating budget and financial plan

An initial budget of £5000 was provided by Tileyard London for the release. Jan oversaw all financial aspects of the release, with responsibility on all group members to report back any spending and to stay within budget. In Figure 1 above, the single release financial plan and a 5-week operating budget can be seen. All subscription services used are re-evaluated on a monthly rolling basis.

As a team, it was decided to take a hybrid professional / DIY approach. DIY elements included distribution, playlist pitching, photography, and other such brand assets. Recording was carried out at a Tom Marlow's (friend of the group) home studio. Tom received songwriting credits for his substantial contribution to the backing track production. Mixing and mastering was outsourced to a professional at an industry standard price for a fresh set of ears on the recording.

A small amount of money was put aside in the financial plan with the intention of hiring a student videographer for a music video, with all other aspects being DIY (i.e. costume, set, etc.). As this is as much an artist launch as it is a single release, it was important to get all branding right, including photography and media such as videos. However, complications primarily concerning Covid-19 delayed production. Focus was instead put into a homemade live recording of the song, as well as a lyric video, both discussed in more detail in a later section.

MusoSoup was used for playlist pitching over competitor Submit Hub, with the latter being used obtain influencer promotion on social media. This was determined to be a better use of funds, with a single payment instead of the use of tokens with higher rates of rejection. TuneCore was chosen as the distributor when analysed against competitors, as seen in Figure 2 below.

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

Figure 2- Distributor comparisons

Plans

Alongside the financial plan, goals and indicators for success were put in place. We based these off research and discussions with industry professionals, including a Senior A&R at Believe (interview notes can be found in the Google Drive), and the CEO of PR agency Copacetic. I chose to focus on input (the work) and output

(the outcome / key performance indicators) goals that needed to be put in place to successfully market the single.

Input goals (minimum over 1 month)

- 25 proactive emails to industry professionals
- 15 Instagram posts
- 20 TikToks
- Release 1 single
- Pitch to 30 suitable playlists
- Curate playlists and build Spotify persona
- Find 3 artists to collaborate with on upcoming projects

Output goals / KPI's (in first 3 months)

- 50k+ streams across platforms
- 3k+ monthly listeners
- Reach 5k+ Instagram followers with at least 10% engagement rate
- 20k+ followers on TikTok
- 10+ successful playlist additions
- 3+ artist collaborations
- 50+ mailing list sign-ups
- 5+ press mentions / features (incl. interviews, articles, shoutouts)

Overall marketing goals and focus:

- Creating and curating awareness of VALE with a strong artist identity as well as the debut single
- Getting maximum social media exposure and growing following
- Heavy focus on playlist pitching
- Invest time into researching artist collaboration opportunities
- Building fanbase and rewarding / acknowledging fans that engage
- Embrace new tech – fully utilise social media. Share everything in artist lifestyle, create funny content unrelated to the release to get engagement.

These goals were reviewed by VALE, and she created a release strategy as seen in Figure 3 below.

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

Figure 3- GOMO Release Strategy

A substantial portion of the budget and focus in the release strategy was put aside for social media advertising. The importance of social media in a modern-day single release and artist launch cannot be understated (Ferrone et al., 2019; Majewski, 2022). We are living in the short-form video era, where a catchy 15 seconds can make or break a single's success (Robley, 2020). I sat down with VALE to discuss this, and we chose a suitable point in the song's course to act as the hook for most social media videos uploaded to platforms such as TikTok and Instagram.

Another important strategy in the modern-day music industry is artist collaboration. Billboard figures show this importance, with a substantial number of songs in the charts being collaborative (Tang, 2015). The aim of this is to increase digital reach, captivate and capitalise on another fanbase, and to give

new sound to existing singles (Robley 2020; The Economist, 2018). This, alongside playlist pitching, will be a large focus of the team in the coming year.

After some research and discussion (Ferrone et al., 2019; Horsburgh, 2020), the decision was made not to invest limited funds on staging a live performance at this early stage in VALE's career. A livestream listening party was considered but was collectively decided to be more fruitful following the release of another single by which point there will be a larger fanbase. In future, the team will search for support slots or appearances alongside performers from successful collaborations.

Creation: Music, PR, and Promotion

Having established clear goals, plans, we began to take action by recording the single and remix, establishing a brand identity, and promoting VALE and her track.

VALE- The Brand

VALE is a pop artist releasing her first single 'Good On My Own' and its remix. The team met on multiple occasions to discuss the brand identity and image that VALE wanted to achieve. Jan began building a preliminary brand identity deck, including the font 'Glitten', a logo, the colour scheme, iconography, and a moodboard during our discussions. The full deck can be found on the website, with screenshots of the logo and colour scheme included in Figure 4 and 5.

Figure 4- VALE logo

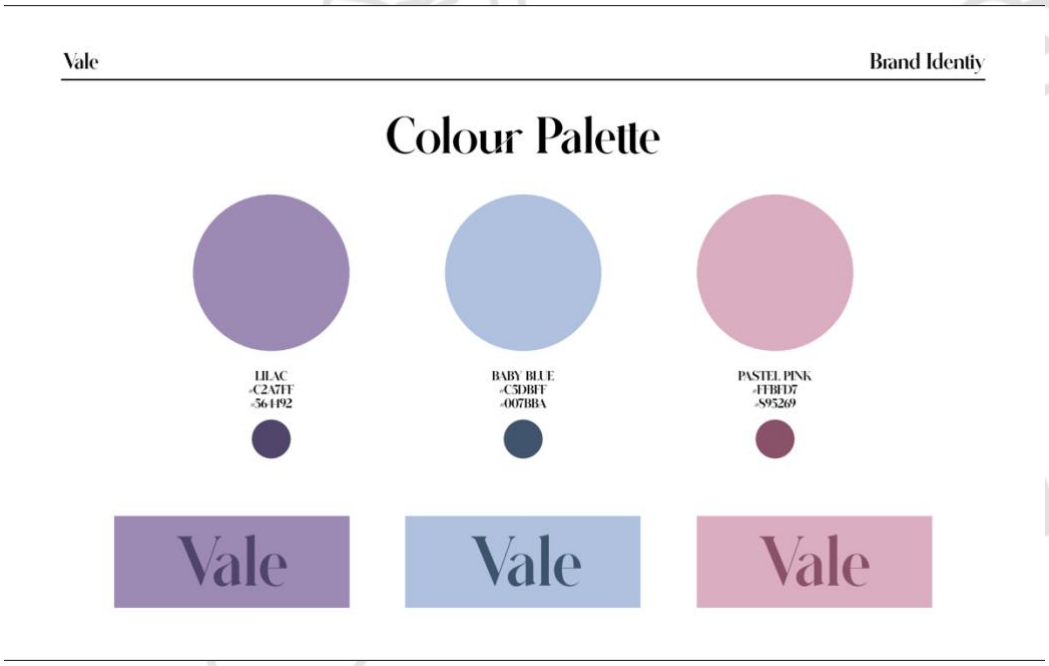

Figure 5- VALE colour palette

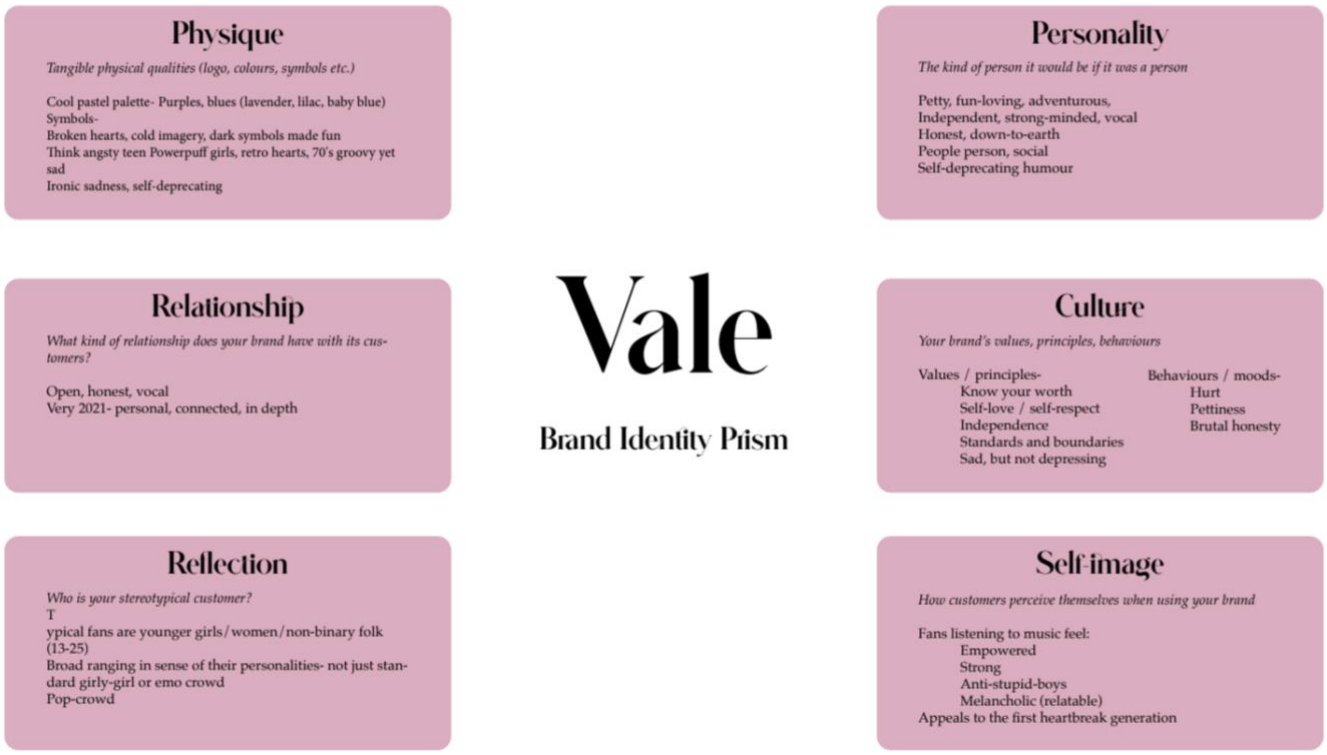

Figure 6- VALE brand identity prism

I used information from our in-depth discussions with VALE to develop a Brand Identity Prism using Kapferer's Brand-Identity Prism model (2008), as seen in Figure 6 above. As explained by Kapferer, "the brand's core substance and intrinsic identity" are a vital first step in building a brand before focusing on "formal aspects [and] outward appearance" (2008). Seeing as "what really matters is the key message that we want to communicate", we spent a substantial amount of time making sure that this was clear and definitive from the outset (Kapferer, 2008).

Determining the target audience is another vital early step in any marketing plan (Ferrone et al., 2019). VALE's target audience was determined as follows:

- Gender- mostly female/non-binary
- Age- 13 – 25, Gen Z
- Location- UK
- Ethnicity- predominately white and Hispanic, but non-specific
- Occupation- students, young professionals, creatives.

Some psychographics of the 'ideal' listener include: values female empowerment; described as petty / diva / 'extra' / dramatic; loud and big personalities; confident and expressive; a tendency to fall in love with the wrong people quickly and easily; currently heartbroken; wear their hearts on their sleeves; sensitive and emotive; enjoy gossip, journaling, social media. When analysing similar artists such as Maisie Peters, and Cate, audience demographics tend to line up closely with our target audience (Figure 7 and 8).

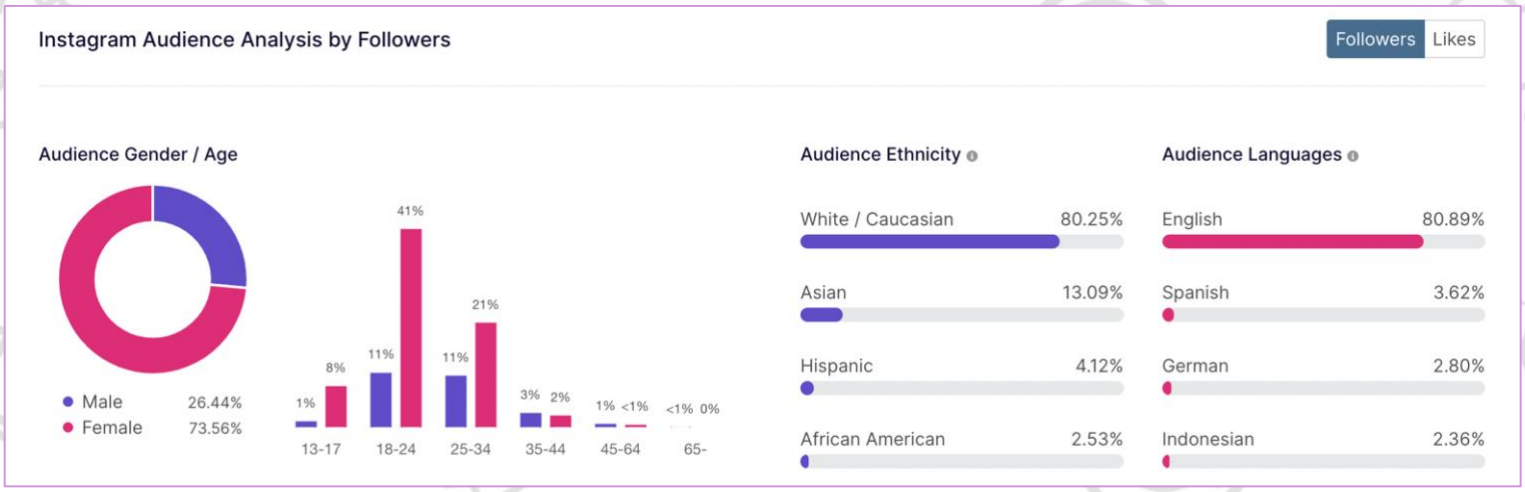

Figure 7- Instagram audience analysis for Maisie Peters using Chartmetric

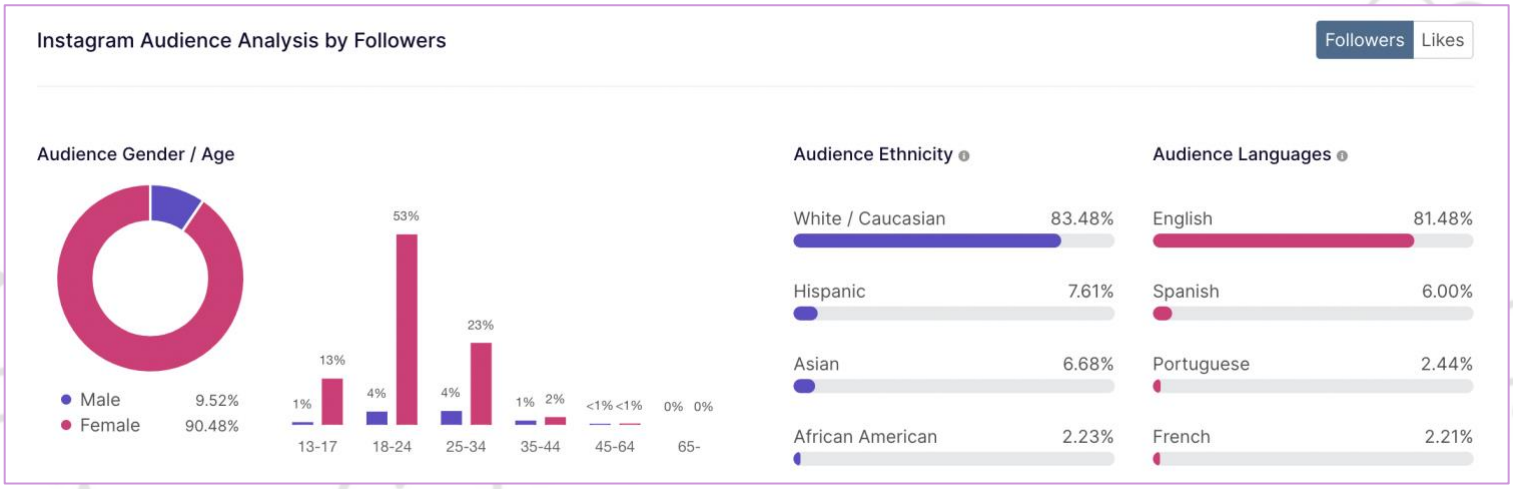

Figure 8- Instagram audience analysis for Cate using Chartmetric

With this information compiled, I began the process of developing a more in depth understanding of VALE's story and core messaging, as well as developing the narrative for the single's release with the artist. This helped to shape the content for the EPK (website) and the press release (Figure 9).

VALE

DEBUT SINGLE '*GOOD ON MY OWN*'

OUT 14 FEBRUARY 2022

PRE-SAVE HERE

LISTEN HERE

Brighton based artist **VALE** announces her debut single titled ***Good On My Own***, out on the **14th of February**. This first project firmly establishes her identity with a pop-driven, upbeat sound, mixing live instruments and electronic soundscapes to create this hypnotising earworm. Influenced by the likes of Cate, Maisie Peters, and Tate McRae, she says: "Making GOMO was a challenge that allowed me to discover my worth. It has taught me not to underestimate my power as a woman and as a songwriter." *Good On My Own* was indeed a challenge to VALE as it was created not only during a global pandemic, but during a tumultuous period in her personal life. However, these factors came together to shine brightly through this powerful track about heartbreak, self-love, and good old-fashioned pettiness! Produced by Tom Marlow, the project is primarily DIY. Pulling on friends and family to come together to help make this track was a wonderful experience for the self-made artist. She says of its creation: "Even though it's an anthem for self-love and being better off alone than with the wrong person, this is only true in the romantic sense. I think the song demonstrates this by being the ideal song to put on at your girlie sleepover or a night out with a big group of friends!"

VALE's passion for music started as soon as she could speak. She grew up in Switzerland, where she was classically trained in piano and music theory and taught herself the guitar and ukulele. VALE's family always knew she would pursue a career in music, as she wrote her first song at the age of six –about a mother tortoise looking for her eggs. It came as no surprise when she told her parents that she wanted to move to the UK to study songwriting at BIMM Brighton, which is where she discovered her love for electronic pop music and improved her music production abilities.

VALE has countless stories to tell in the only way she knows how: through music. Keep an eye out for this artist as she reaches new heights with this new single and upcoming EP.

For more info on VALE, contact:
itsvalemusic@gmail.com

Follow VALE:

Figure 9- VALE 'Good On My Own' press release

I took inspiration from analysing similar artists press releases and taking guidance from blogs, music agencies, and artist websites (Ferrone et al., 2019; Anderson 2021; Harris, 2021). This press release was used to reach out to media outlets. It is a difficult process to gain press and industry attention with a single release (Robley, 2020). However, it is important to increase opportunities for coverage by targeting media outlets that align with the branding / sound of the single. This got the attention of online teen publication 'Baddie Mag', who loved the petty "girlboss" quality provided by the song, fitting with their own branding and messaging. This led to a featured interview with VALE about her release, which can be found on the website.

When researching this, as well as suitable radio stations and playlists, it was decided that a non-explicit version of the song should be recorded and released alongside the original so as not to limit where and when the single can be played. Effective radio promotion is usually an expensive and time-consuming process; thus, it was decided that energy would be directed towards this once an EP/album is released down the line instead.

A Spotify for Artist's profile was planned. For this, we needed official images, a short bio, and a Spotify canvas video for the single. Images were taken using a high-quality iPhone 13 and edited using Adobe after-effects. The Spotify canvas video and the official lyric video were created by Justine using Adobe suite. All images and videos can be found on the website. Inspired by similar artists with similar audiences (see Figures 11 and 12), Justine created a short, witty, and youthful bio for VALE (Figure 10).

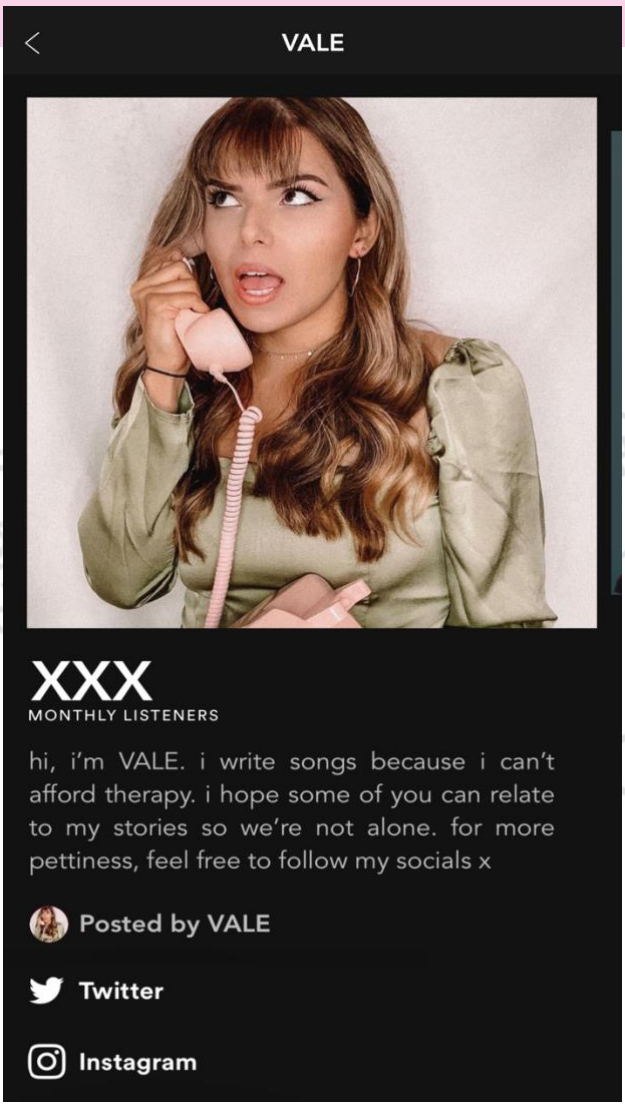

Figure 10- VALE Spotify artist bio

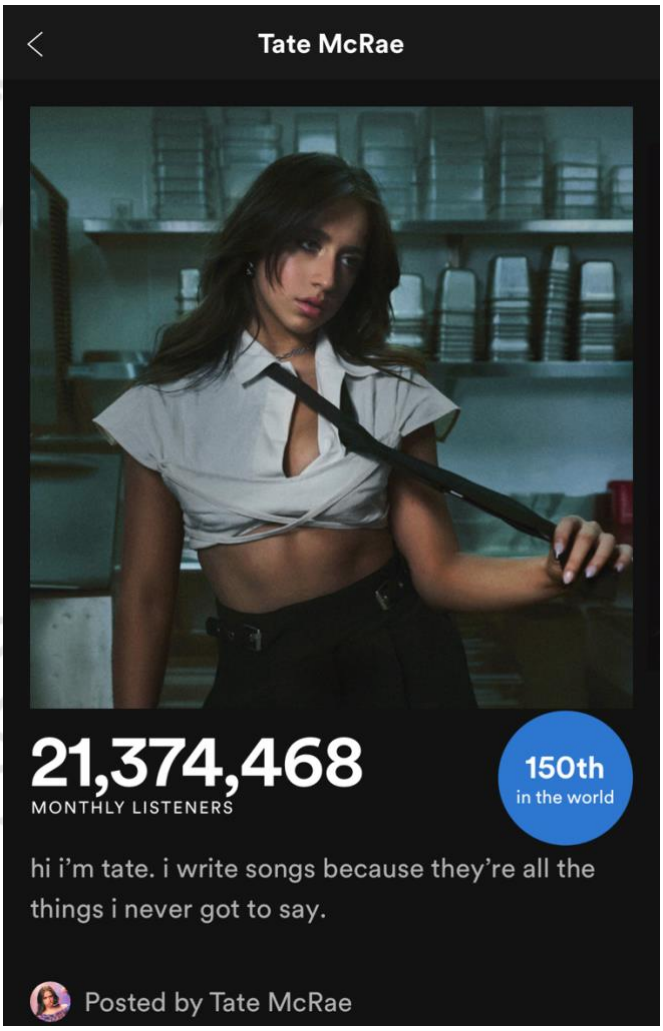

Figure 11- Tate McRae Spotify artist bio

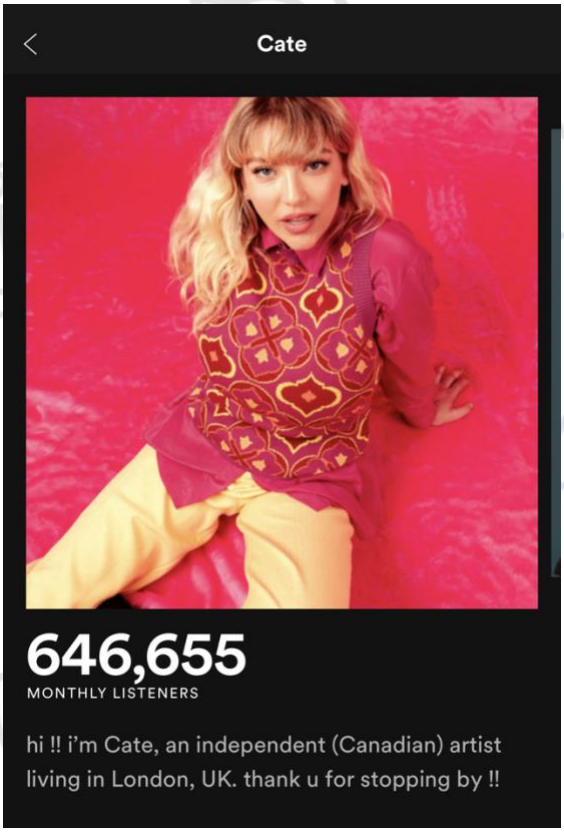

Figure 12- Cate Spotify artist bio

Electronic Press Kit

I chose to present the EPK as a website using the platform Bandzoogle. This was the most cost-efficient, user-friendly, and adaptable service found during my research and testing compared to competitors. Determining the correct tone of voice to accurately portray VALE's messaging was essential, where I opted for a youthful voice, using modern references and lingo predominately used by young girls/women to suit the target audience.

Using the templates created by Jan, I built the site with inspiration from the iconography, and colours, with the Glitten font installed and used throughout. I worked directly with the artist to create content such as the artist bio / press release and used inspiration from our discussions about VALE's story and core messaging to create a playful, witty feel across the site. Examples of this include language used, photos chosen from social media feeds, and quotes added from pop-culture classics such as *Legally Blonde*.

From research (Kealy, 2022; Anderson 2021; Harris 2021), the following features were considered essential to include in a budding artist's EPK:

- Music
- Artist biography
- Branding
- Music videos
- Embedded links
- Lyrics and album artwork
- Press and testimonials
- Tour dates
- Contact details

Excluding tour dates (not applicable for this release), all features listed were added to the site. In addition to this, a mailing list feature was added as an additional method to social media to keep in touch with fans and provide exclusive content.

Future Projections

As mentioned throughout, there were multiple aspects of the release that were deemed unsuitable with the budget in question and considering that this is the artist's debut single.

The team hopes that this single release will catapult VALE into the public eye to develop a solid fan base and widespread media coverage tracking her rise to fame. In the immediate future, we aim to complete to music video and release it in due course. We will continue to work with VALE on other single's currently in the works to compile an EP or album and release it accordingly. Once this is established, livestreaming sessions as well as live performances in venues across London will be more plausible and likely to succeed.

In the interim, we will be actively seeking out any and all opportunities appropriate for the artist, including artist collaboration, playlist pitching, radio plays, magazine features, and consistent social media content creation.

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Word count: 2,639