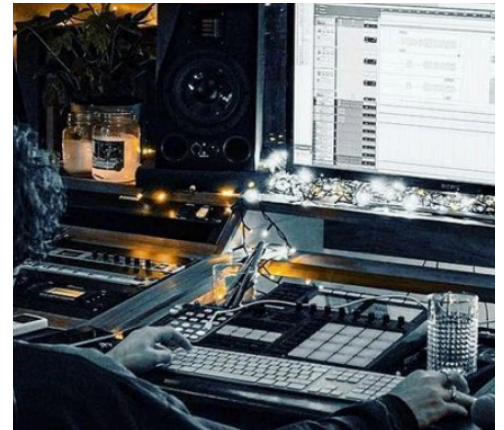
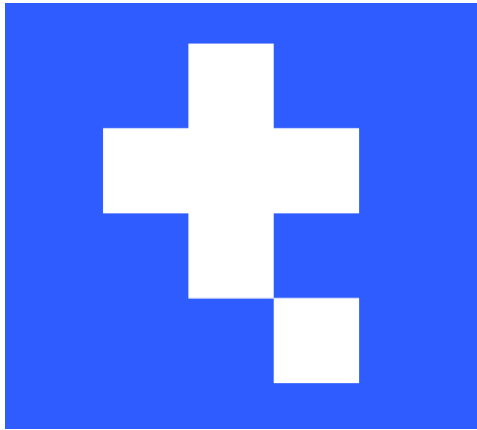
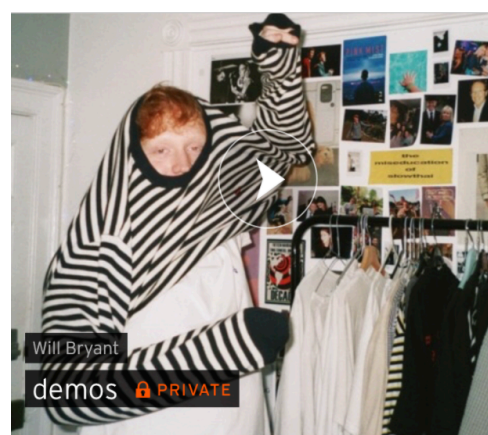


Creative Music Management (BMTY7000)

Reflective Summary

Natasja Taylor

Student: 2011962



Part A - My involvement in the campaign (single, remix and associated media assets) [1,179 words]

Below is an overview of the marketing and promotion campaign strategy put together by The Blue Monday Team to promote the single release of 'With You, Always' By Tileyard student, singer and songwriter, Will Bryant.

Maintaining a strong marketing strategy increases the chances of the team's investments turning into a successful and profitable outcome from the track release. The main objective is to reach and connect with the target audience (L. Hoffman and Fodor, 2020), to maximise listens on digital streaming platforms and increase social media following. Due to delays, measurable outcomes are limited, the main key findings were that building dynamic and communicative relationships is important as well as utilising relevant digital technologies when planning and releasing music.

Campaign Objectives

1. Oversee all marketing and promotion aspects including distribution and PR.
2. Deliver Marketing and Promotion of the single release keeping in close communication with all team members and third party involvement.
3. Research and evaluate the latest digital technologies to support the project.

S.M.A.R.T objectives:

Specific: The aim of the campaign is to build momentum by taking advantage of all online resources and social media channels to enhance fan engagement with the Will Bryant brand.

Measurable: The use of 'Iconsquare' will measure the reach and engagement rates across all social media channels and deliver metrics and analytics so that we can measure ROI on paid ads (Iconsquare, 2021). The success of the website launch will be measured by the number of subscribers and merchandise sales. We expect at least a 20% increase on Spotify listens in comparison to Will's last release.

Achievable: A timeframe of four weeks planning followed by four weeks of execution leading up to the release deadline on the 11th of February 2021 is a tight but still achievable proposal. An

additional four-week timeframe following the release is added to monitor the measurable results listed above. The following month (March) will be taken to proceed with debriefing the project.

Realistic: Due to the Covid-19 pandemic and the announcement of a second national lockdown during the time of the campaign, we must be realistic with the timescales of offline project plans such as the photoshoot and the videography recordings.

Time-bound: If we are not able to proceed with these plans it will slow down the entire online marketing campaign as we will be lacking in visual content intended to be used across the website, social channels and EPK. If this happens we plan to postpone the project until quarter two of the year, however the decision to release the track is ultimately the decision of the artist.

Will sent four demos across to the team via a private Soundcloud link (Appendix 1) which he had produced over the past six months. Philip and I listened carefully to each track and then engaged in a zoom call to discuss our thoughts. We both agreed that ‘With You, Always’ has the most original sound and is most relevant to the current times of the Covid-19 pandemic as his lyrics mention “living in my parent’s house” and “waking up when the sun goes down” which we felt would be relatable to a large proportion of the general public being in and out of national lockdowns over the past eight months. I felt that the other three tracks sounded too similar to the current British pop band ‘The 1975’.

Due to the short time-scale (four weeks) of planning, some delays were encountered as a result of the current Covid-19 restrictions. Freelance producer Callum Rafferty was hired by the team to create a remix and master the track (Studios, 2021). I suggested Callum as I have worked him in the past and have witnessed growth and success from the music he made with ‘Casey Lowry’

(Lowry, 2021). The original plan was for Will to travel to the studio in Kent to work on the track with Callum, however this has now been delayed. It was suggested that the two liaise over the phone to speed up the process although the feedback was that it was found to be too “time-consuming” for Callum to proceed at this time. The progress will continue as soon as the lockdown is lifted. I sent the track to a contact I met whilst studying at BIMM (British Institute Of Modern Music) ‘Robin Wheeler’ who is a fanatic 1975 fan, he quickly responded that the track was “very emotive and relatable for me” (Appendix 2). He agreed to work on a remix for the project which will be used as a ‘taster’ across social channels in the meantime whilst we wait for the project with Callum to continue.

In the age of social media, good publicity is the key for an artist to breakthrough in the music industry, especially for younger artists. The industry is extremely competitive with only four main labels (Warner Music Group, SONY Music and Universal and EMI) (Borth, 2019). The PR will be managed by the team and will not hire a third party professional due to the lack of live music events at this time. (Appendix 3) shows the list of contacts I built in preparation to send out the demo of ‘With You, Always’ once it has been mastered and perfected for release. The track will then be pitched to radio, playlists and publications along with applications to upcoming festivals. The online music distribution platform, Ditto will be used as it is a low-cost solution (£19p/m) for distributing music quickly and effectively to all appropriate channels (iTunes, Spotify, Apple, Deezer, Youtube Music and many more). Again, the Covid-19 pandemic slowed down the PR of the track disabling us from hosting a launch party and live gig for Will’s release due to the national lockdown, however plans are in place to go ahead with this in the future and we will apply to PRS funding for support with expenditure for the live aspects.

Developing the website was one of the highest priorities for the team as it allows us to gather fanbase email data which will be used for future campaigns to promote live performances to bring in ticket sales and to announce track releases resulting in an increase in payments through

digital streaming. SEO (search engine optimisation) is an important aspect of the marketing plan as it is one of the primary sources of website traffic along with social media paid advertisements, generating a positive return on investment. It also builds trust and credibility for potential subscribers (Rys, 2020). The copywriting is vital for the website as it can help to transform the campaign from average to perfect. The process of copywriting requires persuasive marketing and promotional materials that will motivate the fans to subscribe, listen to the music and purchase tickets for shows (Prakash, 2020). The 'Big Star Copywriting' will be used to deliver this aspect of the project (Rochford, 2021). A logo was designed by Philip which we sent off to be printed on fifty t-shirts. Ten of the t-shirts are to be held back for competition giveaways and forty are aimed to be sold via the website (Appendix 4).

Part B - My reflections on the impact of all types of digital technologies connected to the single release campaign. [1,235 words]

Unfortunately, two of the original members weren't able to commit to the project leaving just two of us to complete all of the tasks which meant less detailed was able to be applied to each task. Philip authentically took on the role of lead project manager and graphic designer due to his knowledge of graphics. I naturally took on the marketing role's as I learnt skills relevant during my event management degree. Taking part in this project made me realise how important it is to keep up with current digital trends as I realised how unfamiliar I was with new and popular platforms such as Tiktok.

The budget was managed together and joint informed decisions were made as resources and funding were short (Appendix 5). In the initial group meetings, the tasks were split between the team and weekly meetings via zoom calls were scheduled over a month. We used GoogleDrive to take notes so that we could both view and receive live edits. It was agreed that one month was to be spent on the planning of the campaign and another month to be spent on executing the project followed by the release.

The recent Government lockdown restrictions granted us more spare time, allowing us to focus on the publishing aspects ourselves. Phil worked on the EPK which is to be sent with the demo to industry and media contacts (Appendix 3). Will was already a member of PRS which made the process a lot easier and we registered the track on www.copyright.gov to ensure it was protected for copyright.

We wanted to ensure that Will's online branding image was bold before we proceeded to send the EPK and demo to the media contacts. Ensuring the online image was defined included; the website completed and launched, the social media following had expanded, the official music video edited and uploaded to YouTube and the track was mastered to an elite standard. We considered paying a third party to take over the publishing role, however the lowest quote we could find was £300 from a former BIMM graduate student which was affordable although due to the fact we are studying a higher level of education and had time on our hands we felt it was more sustainable and cost-worthy to put our time and efforts into learning how to do it ourselves. We sought experienced freelance publishers willing to work on the project for £800 and above which I felt was too high.

The fact that we learned about licensing, contracts and copyright in our first term at Tileyard helped us with this area of the project and saved us time on research and hiring third parties. We decided that once Will's music has reached a higher level of achievement in the mainstream, we will definitely hire a music publisher as we lacked the relevant industry contacts and financial knowledge that they would have.

'With You, Always' is an honest and touching message from Will expressing his frustrations and rollercoaster of emotions during the national lock-downs. We wanted to make the music video as relatable as the track to get the fans well engaged. Due to the current restrictions we can not proceed with the plans for the music video, however our valuable contact; a team of videographers studying at the Film Academy in London offered to help us out by producing the music video free of charge in return for credits which we were extremely lucky to have. We had several zoom meetings with the Film Academy students to help us to define the video concept and create a joint vision. The timeline of the music video was constructed (Appendix 6). We are excited to go ahead with the plans as soon as the lockdown restrictions are lifted.

As the videography team were students and didn't have access to all of the equipment we needed to create the video we envisioned, we decided to alternatively pay for a highly qualified

video editor rather than hiring the extra equipment as it worked out more cost-effective (Pitman, 2021). The Covid-19 pandemic meant that we could not legally go ahead with the production of the music video which has resulted in an expected delay of one month on the release. For the meantime, Philip created a lyric video using an online software programme 'Rotor Software'. We decided to upload the lyric video to Youtube as a promotional video (Normand, 2021).

It became clear how important it is to keep up-to-date with technology changes in the industry as we tried to figure out the most cost-effective ways to perfect the sound of the track. Websites like Landr allow artists to master their own tracks (significantly increasing the sound quality) (Landr.com, 2021). Technology has enabled the distribution of music to become a lot easier, we discussed and realised how lucky we were to have internet access that allowed us to reach people all over the world from our own homes. Platforms like Bandcamp give artists the space to sell their music for either pre-set or donated prices, and websites like Patreon have given fans the ability to pledge a monthly fee to their favourite indie artists (Cole, 2019).

Live streaming online has enabled bands to bridge the gap between them and their fans during the Coronavirus outbreak over the past year proving that technology has the potential to reinvent the music industry as we know it time and time again. Fans are missing the highly emotional, often cathartic experiences that are essential for strengthening the bonds between them and the artists. Live-streaming is the closest digital analogue to an in-person show, and now artists of all sizes are racing to organise virtual events for their fans (Hu, 2020).

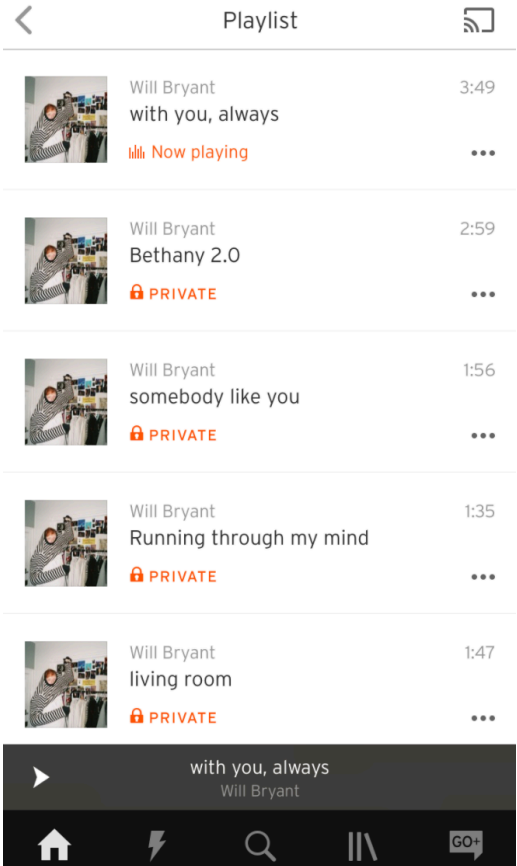
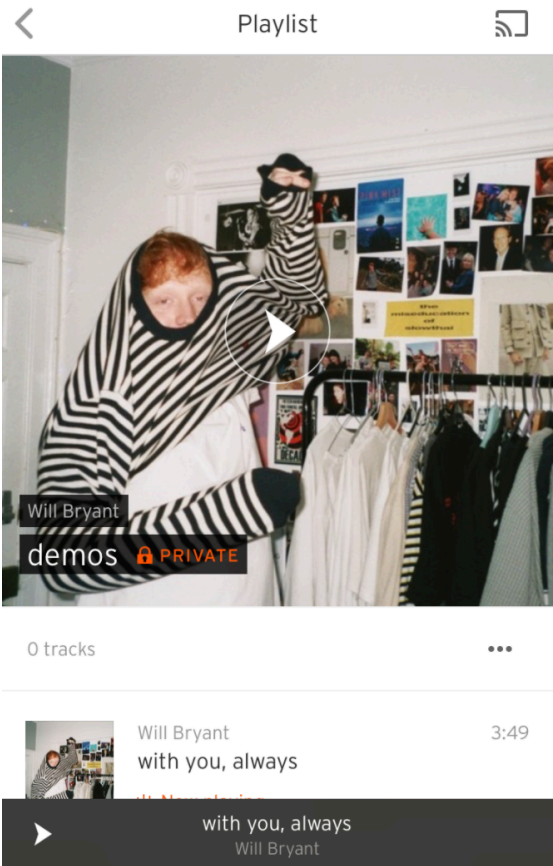
I wrote an application to The Arts Council England to ask for a grant of £1,000 (Appendix 7) and Philip edited the application. The Arts Council England asked for a clear timeline for the project, from planning and delivery to evaluation which was what this assignment included so we sent them the group portfolio as part of the application which saved time (How to apply | Arts Council England, 2021). We were both aware that one of the main income streams would have been through live music concerts, ticket and merchandise sales. Unfortunately, this was not an option at

this time and it is unpredictable whether we will be able to proceed with event planning any time soon although, when the time comes, we will apply to PRS funding.

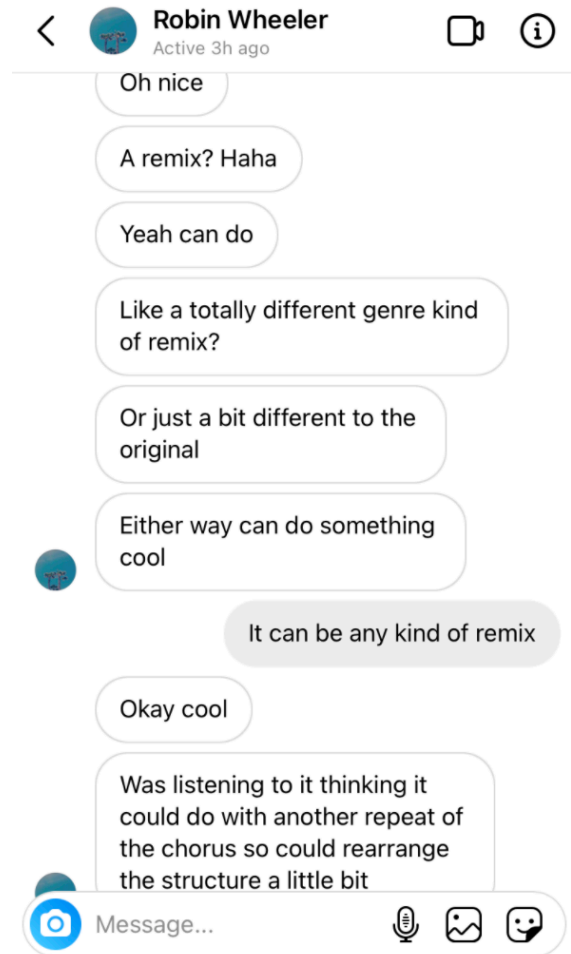
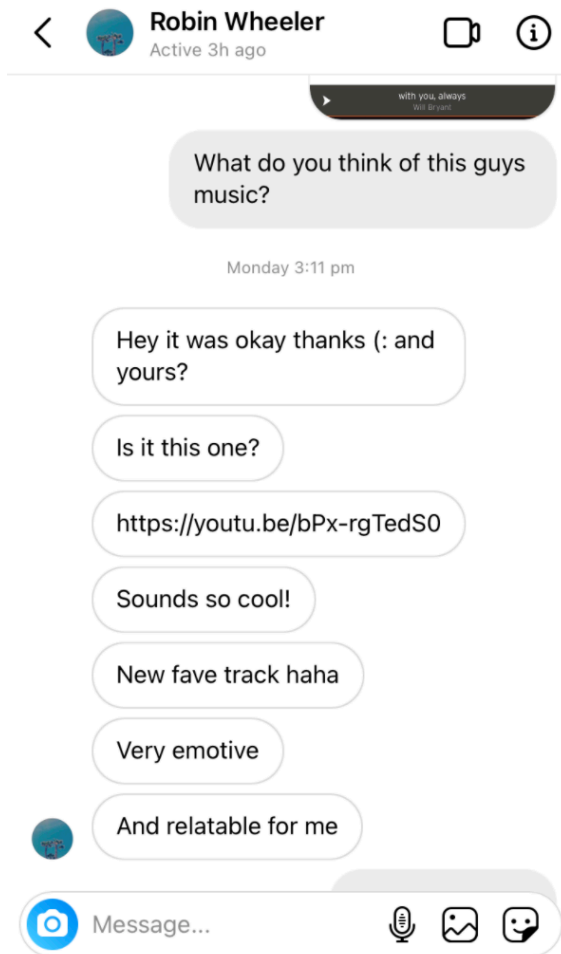
The unpredictable circumstances of Covid-19 caused obstacles throughout the campaign which meant we had to utilise all online resources for communication including virtual meetings (Zoom) and work collaboration tools (GoogleDrive). The use of online technology allowed us to continue with the majority of the work from home resulting in money saved on third party costs such as eliminating a music publisher as we had the time and access to information which allowed us to complete the tasks ourselves whilst learning valuable information. Although there was more time on our hands to focus on the social media, we lacked in valuable content as we could not proceed with the video and photo shoots meant we didn't have much valuable content to upload. Unfortunately I do not feel that technology saved the project the majority of the project has been postponed resulting in the release date being moved to the second quarter of the year.

Appendix

1. Private Soundcloud link



2. Track response and remix offer



3. Pipeline of industry contacts

	Sheet1											
	A	B	C	D	E	F	G	H	I	J	K	L
2												
3	* Company	* Email	* Name	* Feature	* Sent	* First Chase	* Chased X	* Discussion	* Declined	* Confirmed		
4	Ditch The Label	Hello@DitchtheLabel.org	Adam	About supporting young in the industry!!								
5	Sound Good Blog	adam@soundsgoodblog.com	Adam									
6	The Skinny	adam@theskinny.co.uk	Adam Benmakhoul									
7	Never Enough Notes	alex@neverenoughnotes.co.uk	Alex	Discover								
8	The Fader	alexross@thefader.com	Alex Robert Ross									
9	Affitude	affitude@gmail.com	Affie	Track Review								
10	Birthday Cake for Breakfast	andrew.david.hughes@googlemail.com	Andrew	Have You heard about								
11	Stamp The Wax	andrew@stampthewax.com, aaron@heardlondon.com	Andrew	New Music								
12	Music Talker	andrew@musictalkers.com	Andrew	Review								
13	PUSS PUSS Mag	anna@pusspussmagazine.com	Anna Ferrick	Feature								
14	Talk House	annie@thetalkhouse.com	Annie Fell (associa	New Music								
15	When the Horn Blows	anthonywhblows@gmail.com	Anthony Adams (Fi	Singel review								
16	HISKID	bill@hiskind.com	Bill Baker (Music E	Playlist/ In conversation								
17	God is in the TV	bill@godisinthetvzine.co.uk	Bill Cummings	Tracks of the week								
18	The Quietus	bobby@thequietus.com	Bobby Barry (Revi	Singel Review								
19	In Thin Air	brian@thethinair.net	Brian Coney									
20	Gorilla VS bear (US)	chris@gorillavsbear.com	Chris (Editor)	Track review								
21	Mystic Sons	chris@mysticsons.com	Chris Sound	New Track								
22	Gigpoet	info@gigpoet.com	Courtney									
23	The Up Coming	cristiana.ferrauti@theupcoming.net	Cristiana Ferrauti									
24	Post-Trash	dgoldin2012@gmail.com	Dan Goldin	Best new music week								
25	Dummy	daniel@dummymag.com	Daniel (New Music	New Music								
26	FUSED	dave@fusedmagazine.com	Dave	New Singel								
27	Earmik Magazine	david-martin@earmikmagazine.com (creative director)	David Martin	Later state								
28	Earmik	devid@earmik.com SUBHUB	David Sikorski	Singel Review								
29	Indie Music Impress	impressed@v13.net	Dawn Jones (head	INTERVIEW								
30	Drowned In Sounds	derek@drownedinsound.com	Derek Robertson (I	x								
31	Huck Magazine	dominique@toolondon.com	Dominique Sisley (	Feature								
32	Velvet Independent	velvetindependent@gmail.com	Doyle Smith	Whats good this week/ New music								
33	Popped Music	elena@poppedmusic.co.uk	Elena Katrina	Listen								
34	Pop Matters	sawdey@popmatters.com	Evan Sawdey	Interview								
35	DUMmy	felicity@dummymag.com	Felicity Martin									
36	Off The block Magazine	francesco@offtheblockmagazine.com	Francesco	New music								
37	Beat Juice Magazine	hanna@thebeatjuice.com	Hanna									
38	KinFolk Magazine	h.fitchittie@gmail.com	Harriet Fitch Little									
39	This party is sick	submission@thissongsicksick.com	https://publishing	New Music/ Track review								
40	Vibes of science	Website	https://vibesofscience	Singel Review								
41	Record of the Day	ian@recordoftheday.com	Ian Greaves	New Music								
42	Little Inde Blogs	littleindeblogs@gmail.com	Include imbedded	New Music								
43	Fudgel music	fudgelmusic@outlook.com	Jordan									
44	Talk House	josh@thetalkhouse.com	Josh									
45	The Buzzing Sound	Bored4Music@yahoo.com	Justin Santos	New Music								
46	The Buzzing Sound		Justin Santos									
47	London In Stereo	kezia@instereomag.com	Kez Cochrane	Tracks of the week								
48	Some kind of Awesome	kibbe@somekindofawesom.com	Kibbe	Week Of								
49	Listen here review	listenherereviews@gmail.com	Lauren Gribble	New Music								
50	Flaunt Magazine	Liam@flauntmagazine.com	Liam	New Music								
51	Lizzies Low Down	lizziebaker@lizzieslowdown.com	Lizzie Baker	New Music								
52	Luzzy McCourt	lucymc COURT@gmail.com	Luzzy McCourt	New Music								
53	Celeb mix	celebmimomark@outlook.com	Mark	New Music								
54	Xs Noize	mark@xsnoize.com	Mark Millar	New Music								
55	Under the radar (US)	mark@undertheradararmag.com	Mark Redfern (Sen	New Music								
56	Indie Mag	rmigowski@yahoo.com.br, marcio.migowski@vale.co	Maximilian Migowski									
57	Wonderland	Maybelle@wonderlandmagazine.com / Ely@wonderl	Maybelle	Premiere								
58	Loverboy Magazine	Michael@loverboyMagazine.com	Michael									
59	Obscure Sounds	mike@obscuresound.com	Mike Mineo/Found	Track review								

+ Sheet1												
	A	B	C	D	E	F	G	H	I	J	K	L
60	Obscure sounds	mike@obscuresounds.com	mike mineo (founder)	Track review								
61	Atwood	mitch@atwoodmagazine.com	Mitch	Interview								
62	Move To Trash Magazine(nicky@n	nicky@movetotrash.co.uk	Nicky Lee-Delisle (	New Music								
63	Kalblut Magazine	nphillips@kalblut-magazine.com	Nicola Phillips	Music - PDF sub								
64	The Back Stage Club	nina@thebackstageclub.com	Nina	Review								
65	GigSoup	paul.smith@gigsoupmusic.com	Paul Smith + Laura	Interview								
66	Flanelle Magazine	info@flanellemag.com	PDF submission	New Music								
67	Pop Justice	peter.robinson@popjustice.com	Peter Robinson	New Music Friday								
68	Not Many experts	phil@notmanyexperts.com	Phil	New Music								
69	Pitchfork writer	quinnmoreland@gmail.com	Quinn Moreland	Singel Review								
70	Vents	vents_mag@hotmail.com	Raffa ?	New Music								
71	Queer Space Mag	405 robhakimian@thefourthfive.com	Rob Hakimian (New	Track of the day								
72	Breaking more waves	info@queerspacemagazine.com	Robert	Feature								
73	Clash	robinseamer@hotmail.co.uk	Robin									
74	Born Music Online	robin@clashmusic.com	Robin	Track review								
75	Gay Times	sam@bornmusiconline.com	Sam	Singel Review								
76	Let it happen blogg	sam@gaytimes.co.uk	Sam Damshenas	New Music								
77	Pop Matters	samuellewis08@yahoo.co.uk	Samuel									
78	Dazed	editor@popmatters.com	Sarah Zupko	New Music								
79	From sophia with love	selim.bulut@dazedmedia.com	Selim Bulut	New music?								
80	Dork	fromsophiawithlove007@gmail.com	Sophia	New Music/Review								
81	Eat This Music	stephen@readdork.com	Stephen	Getting To Know								
82	NME	steve@eatthismusic.com	Steve	New Music								
83	Bricks Magazine	thomasjsmith49@gmail.com	Thomas Smith	Singel Review, Whats your band Mate								
84	ID Vice	tori@bricksmagazine.co.uk	Tori									
85	FMS Mag	julie.klier@id-ico	Wait until next single, only new music with video									
86	Cool Brother	william.sutton@fms-mag.com	William Sutton									
87	Northern Yellow Coat	woody@coolbrother.co.uk	Woody									
88	Nasty Magazine	northernyellowcoat@gmail.com	x	7 with								
89	Indie central music	submissions@nastymagazine.com	x	Arts angel								
90	For The Rabbits	getintouch@indiecentralmusic.com	x	Discover								
91	Phluff Online	fortherabbitsmusic@gmail.com	x	Feature								
92	Schön!	contact@phluff.net	x	Feature								
93	Soundigest	submissions@schonmagazine.com	x	For later?								
94	Wickedd Chidd	soundigest@gmail.com	x	Interview								
95	So Young Magazine	newtunes@wickeddchidd.com	x	Interview								
96	Glide Magazine	soyoungillustration@gmail.com	x	Listen								
97	SIMGE	info@glidemagazine.com	x	Listen								
98	Coup De Main	speakings@gmail.com	x	Listen: New Music								
99	POP mani	hello@coupdemainmagazine.com	x	lyssnas								
100	Stereogum	tipsa@popmani.se	x	New Music								
101	Purple Revolver	tips@stereogum.com	x	New Music								
102	Idolator	shots@purplerevolver.com	x	New Music								
103	Pink Wafer Club	contact@idolator.com	x	New Music								
104	Hidden Herd	hello@pinkwafer.club	x	New Music								
105	PYLOT Magazine	contact@hiddenherd.com	x	New Music								
106	Hero Mag	submit@pylotmagazine.com	x	New Music								
107	Wolf In a Suite	hero@hero-magazine.com	x	New Music								
108	Little indie Blogs	suitforawolf@gmail.com	x	New Music								
109	Gold Flake Paint	littleindiebogs@gmail.com	x	New Music								
110	SPIN	mail@goldflakepaint.co.uk	x	New Music								
111	Pasper Cut magazine	tips@spin.com	x	New Music								
112	WAX Music	info@papercutmag.com	x	New Music								
113	Flood Magazine	waxmusic@live.com	x	New Music								
114	Get Some Magazine (US)	info@floodmagazine.com	x	New Music								
115	Net Sounds	contact@getsomemagazine.com	x	New Music								
116	LadyGunn Magazine	music@netsounds.co.uk	x	New Music								
117	Analogue Trash	music@ladygunn.com	x	new music								
118	Colorising	hello@analoguetrash.com	x	New Music								
119	Purple Melon	info@colorising.com	x	New Music								
120	Impose Magazine	info@purplemelonmu.com	x	New Music								

[illegible]

4. Merchandise quote and logo design



01376 509092
totalmerchandise.co.uk

YOUR QUOTE

Thanks for requesting a quote from Total Merchandise. Below you will find all of the information you require. My name is Laura and I am your personal account manager. If you have any questions about your quote please contact me and I'll be more than happy to help!

Please see the last page for instructions on how to order

Contact your personal account manager

Laura Pengelly

+44 (0) 1376 538 591

laura@totalmerchandise.co.uk

Quote number
QUO648551

Customer Name
Natasja

Date
05/01/2021

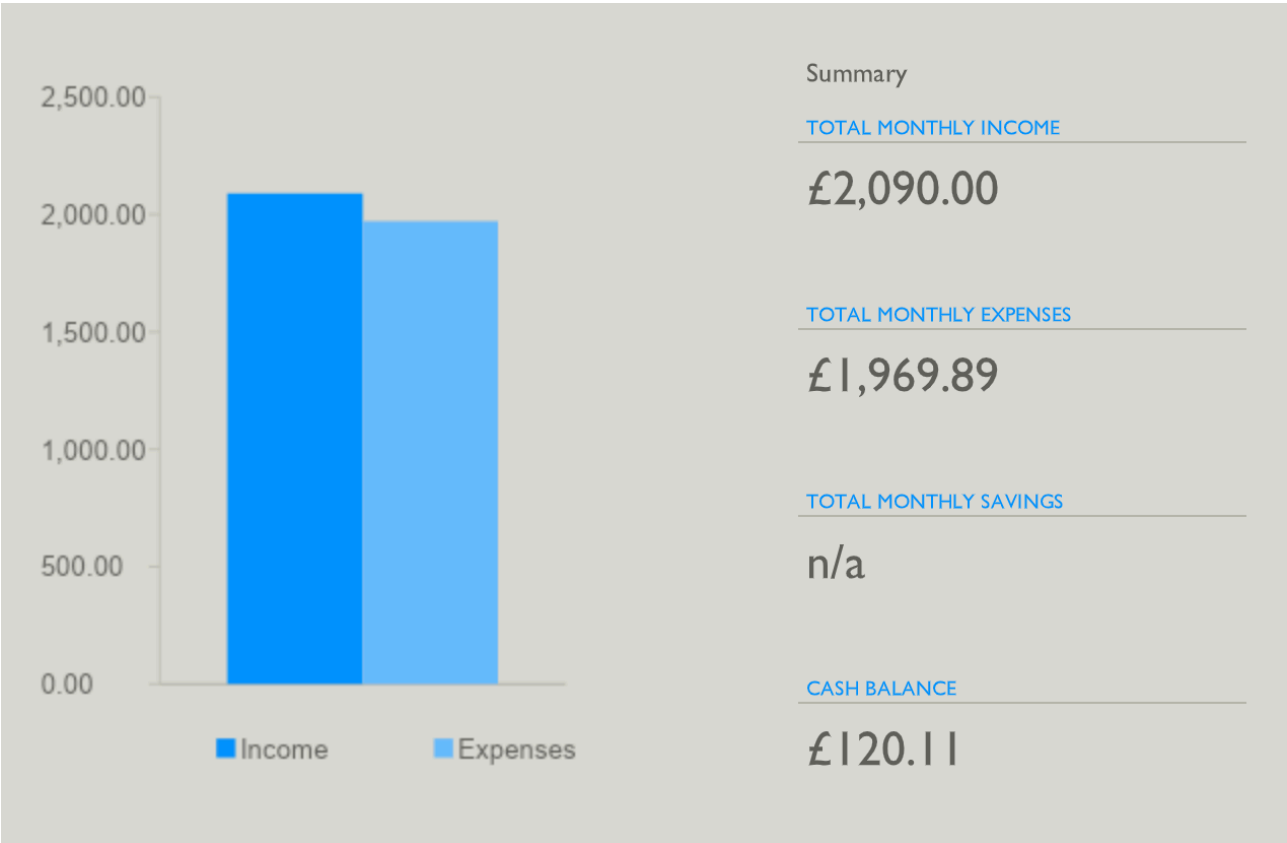
Company Name
Tileyard

Please note: As from 1st January 2021, any tax and duty payable on deliveries outside the United Kingdom be borne by the receiver.

PRODUCT 1 OF 1	QTY	RATE	SET UP	DELIVERY	TOTAL
 Product Name Fruit of the Loom Valueweight T-Shirts Code 302004 Print Option 1 Colour Print (White Shirt, 1 Position)	50	£3.38	1 x £26.00	£11.10	
					Subtotal £206.10
					VAT £41.22
					Total £247.32

WILL
BRYANT

5. Budget



Investments and income

ITEM AMOUNT

Arts Council Funding £1,000.00

Tileyard Music £500.00

Investment from team £250.00

Merchandise £200.00

Spotify streams £140.00

Expenses

ITEM AMOUNT

Logo creation £13.90

Lyric video using Rotor £14.72

Ditto £19.00

Social media ads £90.00

Music video £55.00

Mastering £100.00

Website design £29.95

Website SEO £300.00

Merchandise £247.32

Remix mastering £100.00

Radio plugger £750.00

Contingency £250.00

£1,969.89

6. Music video concept and timeline (in collaboration with The Film Academy students)

With You Always, Music Video:

Locations: Parents House (Chichester, West Sussex), Primrose Hill, Wimbledon (friends house).

Cast: Will, Will's parents, Will's Friends (seven), Will's girlfriend.

Videography team: Director of photography, first assistant director, camera assistant.

Equipment: Go pro for b roll,

Costs: Editing £200 received quote from mattpitman.uk

Concept: Will is still living at home with his parents. He is trying to figure out his life and reminiscing on the past yet hopeful for the future. He is feeling a little envious of friends that he feels are further ahead of him in life.

00:00 "Living in my parents house... yet to figure my life out"

Will is taking out the trash wearing worn out clothes outside of his parents five bedroom detached house in West Sussex. The camera is set at a static wide shot to view the entire house and zooms into the front door. Will walks back inside as the door closes.

00:11 "I know a couple people starting jobs now, god only knows how".

Camera changes to another front door of a friends mansion in Wimbledon London. The friend is dressed in fancy attire and gets into a Ferrari to head to work looking happy.

00:18 "I hope to see my friends every now and then"

Shows past memories with friends (reminiscing) using phone footage taken at the actual times of events: university house parties, at festivals, beach days, drinking beers, laughing with friends.

00:34 "I've been waking up when the sun goes down"

Camera flips back to Will waking up in his bedroom at his parents house. Dark lighting with pizza boxes around him. Wearing nothing on top half.

00:47 "I know everyone's on the other end of my phone"

Camera zooms in on Will's phone, scrolling through social media posts, flipping from Twitter, Facebook and Instagram quickly.

01:02 "I wish that everything would stay the same"

Will is feeling frustrated due to being in lockdown and missing his friends and old life. Camera shows Will walking into his garden and into large shed at the bottom of the garden. The shed has a worn out sofa, pool table, photos of friends and memories on the wall, a dart board and a birthday banner on the wall saying "happy lockdown birthday" and old balloons surrounding it.

11:11 "You know I'm not the best at dealing with change"

Still looking frustrated, Will throws darts at the balloons popping them as he thinks negative thoughts of his current situation.

01:22 "I know the best days aren't always the worst days"

Sits on the sofa with head in hands. And sits up to pull a photo from the wall.

01:32 "I just wanna be with you (Could you send me all the photographs you took last year)"

Will pulls a photo from the wall. The camera zooms into the photo of him and his girlfriend. The photo turns into a digital photo and flips through numerous photos of him and his girlfriend from the past three years. One of the photos zooms in and turns into an old recording of his and his girl friend. Zooms back out to the photo frozen. Will writes out a text message to his girlfriend asking if she wants to have a call later and then deletes the message.

02:06 "You know i'm not the best at dealing with change"

Shows an overnight recording at Primrose Hill watching the sun rise and set to interpret 'change'. People come and go and the video is sped up into a thirty second video. Lyrics on the screen. Dummy of will sitting there for the 24 hours?

02:35 "I wish that everything would stay the same"

Walking into his parents living room holding a tray with a tea pot and biscuits with a smile on his face to see his family sat down. Showing that he is trying to make the most out of spending time with his family before he goes back to London. Places tray down on the coffee table.

02:48 "I know the best days aren't always the past days"

Camera flips to a different angle in the same room with Will and Family playing monopoly laughing and enjoying each others company (warm amber lighting). At 02:57 the camera zooms onto Will, his face drops as he remembers he misses his girlfriend (cold, blue lighting - face drops in time with the lighting).

03:18 "I don't wanna go, but I really want you to know"

Storms out of the room grabs a beer from the kitchen and leaves the house. Walking down the street 03:35 sees old school friends smoking down an alley and drinking together. Will is shocked to see them and laughs, coughing on the cigarettes, the group continues to laugh as the video draws in "I don't know what's going on".

7. Application letter to The Arts Council England

Proposal to Arts Council England - Marketing release plan for new single 'with you, always':

Dear Arts Council England,

I am writing to you on behalf of an artist under my management, Will Bryant. Will is a 22 year old songwriting and production MA student at Tileyard Education. He is originally from Hampshire and is now living in Shoreditch in East London.

I am contacting to apply for your grant scheme in the hope of raising £5,000 to help Will recover from his financial losses over the Covid-19 pandemic period which restrained him from making his usual income from paid gigs around London and to help him back into a position to prepare for the post-pandemic period so that he has a solid foundation to re-start his career as a thriving musician. The money will be used to provide better quality recordings, a remix, a music video, a website design, SEO, photography, merchandise, marketing and publishing.

My background as an artist manager with a first honours degree in live music event management and a masters in Music Business enables me to support Will in all of his marketing, management and event based requirements. My business partner Phil Normand, who is also an MA Music Business student if given your grant for our artist, would assume the role of PR and digital management. All team members have acquired over six years working in the music industry, based in London resulting in a solid network base of industry contacts.

Will grew up in Winchester, Hampshire where he attended the Pilgrims School and from the age of 7 learnt to play the piano, and trumpet as well as sing classically. Coming from a musical family, a school where almost all of the pupils at Pilgrims play at least one musical instrument seemed to be ideal and this proves that Will has been surrounded by the musically talented from an early age. He later went on to study Drama at the University of Bristol. At Bristol, he started to engage with modern music on a different level and became obsessed with electronic music and production. This led him to start his Songwriting Masters Degree at Tileyard London to develop his newfound modern approach to his art.

Will has over 8000 followers across online platforms including Twitter, Instagram, Soundcloud, Spotify, YouTube and Facebook. A large part of the project is the track release plan for his single 'with you, always' which was written and produced by Will during lockdown to portray his emotions related to feeling alone and feeling frustration towards friends who seem to be furthering their careers during the time, which is relatable to many people across the globe. His music has previously been released with minimal marketing support and his last single received over 39,388 plays on Spotify, and so we expect 'with you, always' with the support of our campaign to reach at least 60,000 on Spotify alone.

Our team have invested £250 ourselves into the campaign as well as £300 in contingency costs so that we can afford to put on a live showcase event when lockdown restrictions eventually ease.

Thanks for taking the time to read our proposal and we look forward to hearing from you soon.

Kind regards,

Natasja Taylor and Phil Normand

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