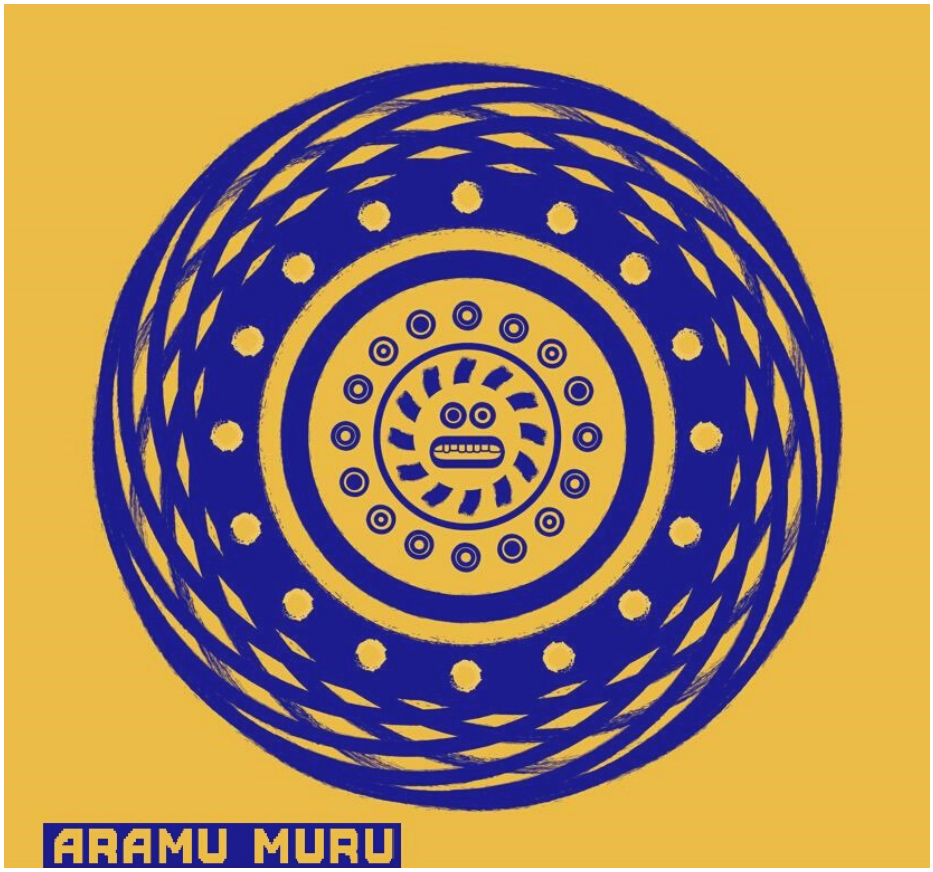


Aramu Muru - Who We Are (ft. Yemi Bolatiwa)

Raspberry Beret

BMTY7000
Creative Music Management
Portfolio

Kalina Batkova
2014509
Tileyard Education

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PROJECT OUTLINE

This assignment provides an analysis of a single campaign – from the A&R stage to the release. The campaign is created by our group Raspberry Beret for the purpose of the module with a theoretical budget of 500 GBP. The song is called "Who We Are" and the artist is Aramu Muru. The track was written by one of the group members Ben in collaboration with his friend. They wanted to release it together, so the artist name Aramu Muru was created in the process of the assignment, together with the social media profiles of the duo. The song production was moderated by the group, as well as finding a singer to write a topline and perform it. Digital assets such as artwork, Spotify canvas, BTS video were created. A marketing plan and social media content plan were created, taking into account the budget.

JOINING THE GROUP

Initially, I was assigned to a different group. However, the group members left the course, so I had to choose a new team around three weeks before the deadline. I chose this group because the group members were very welcoming and, based on their participation during lectures, I thought they would be good to work with. Raspberry Beret consists of Emma, Ben, Aidan and me. Due to the pandemic restrictions and the fact that we live in different places, we had online Zoom and WhatsApp calls, as well as a group chat. This chat helped us to always keep each other updated and ask any quick questions, as well as receive instant feedback on what we were working on. The calls were done at least once a week to discuss how everyone is getting on with their assigned parts.

The group had one Zoom session before I joined where they discussed what to work on. When I joined, they told me about their ideas, what roles each one has and asked me to give feedback on the song (Figure 1). I said the vocal needed more work – saturation, reverb and more space in general.

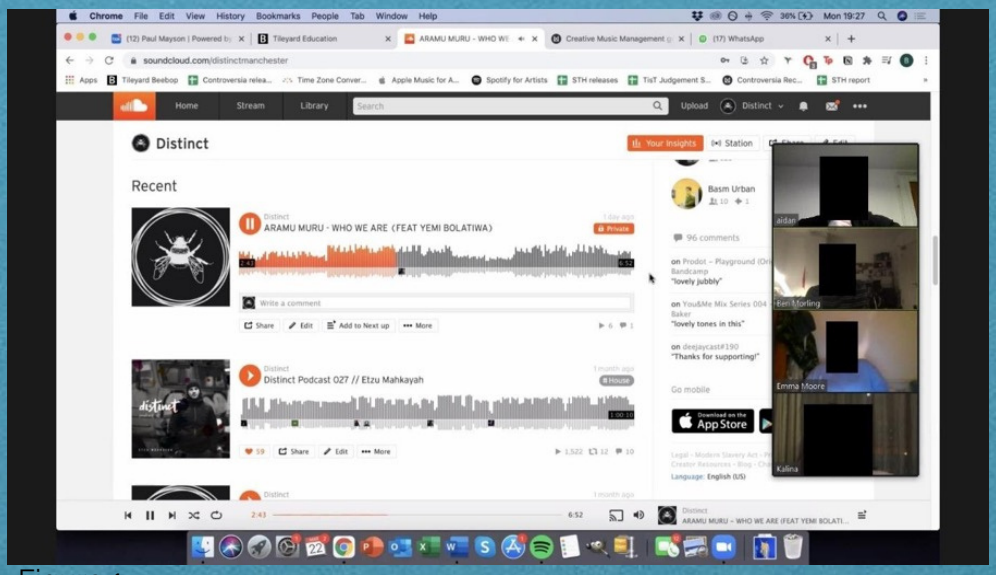


Figure 1.

GROUP ROLES

Before I joined, the group had used a website called Milanote to put all files into one place and have them well-organised. On the website, they could also assign tasks to each other. They gave me access, so I could see what they had done and where their inspirations came from.

Ben works in a PR agency, so his role was to take care of the marketing plan. Since the song is his, he also found and managed the vocals recording process of Yemi Bolatiwa. He had previously worked with her, so the risk was low. They negotiated a fee of 100 GBP for her work as topline writer and vocalist.

Aidan had to create different assets using the artwork such as a Spotify Canvas, promo videos, and banners.

Emma was responsible for creating the social media plan – plan when and what to post on a certain social media platform, as well as think of ways to grow the profiles.

My job was to make the composition split sheet and the remix contract. I also made the budget and distributed the remaining sum after the song production, distribution and visuals, to different promotional outlets. Finally, I created the template for the Facebook and Instagram ads that would popularise the song and artist.

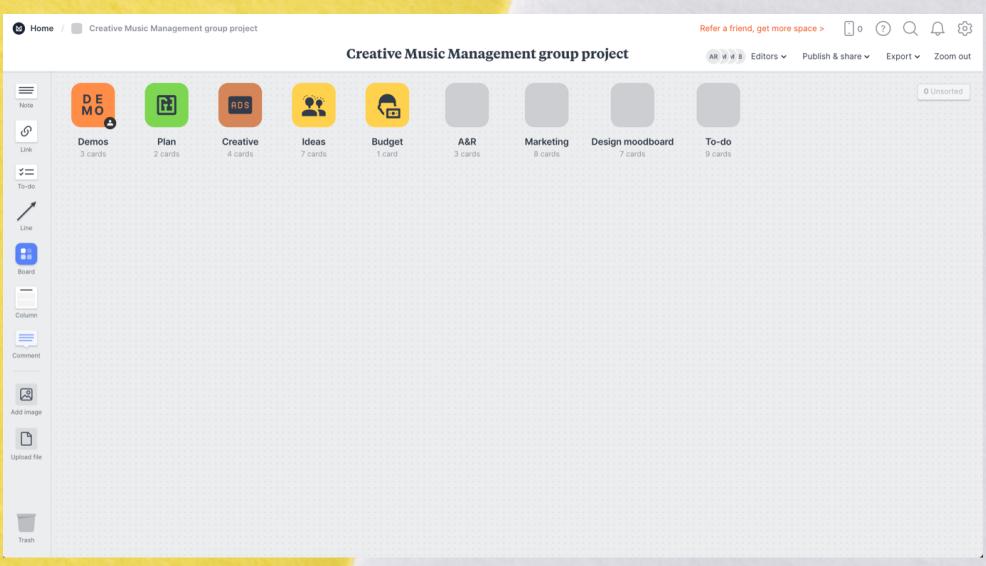


Figure 2.

PROJECT MANAGEMENT TOOLS & TIMELINE

Milanote was used to store the information for the project (Figure 2). The group also thought about using Monday to create a timeline, however they learned that there is a fee after the free trial. So, a timeline was created and screenshotted to refer back to (Figure 3). It was best not to spend any of the budget on this platform, so Milanote and Google Drive for file-sharing were used (Figure 4).

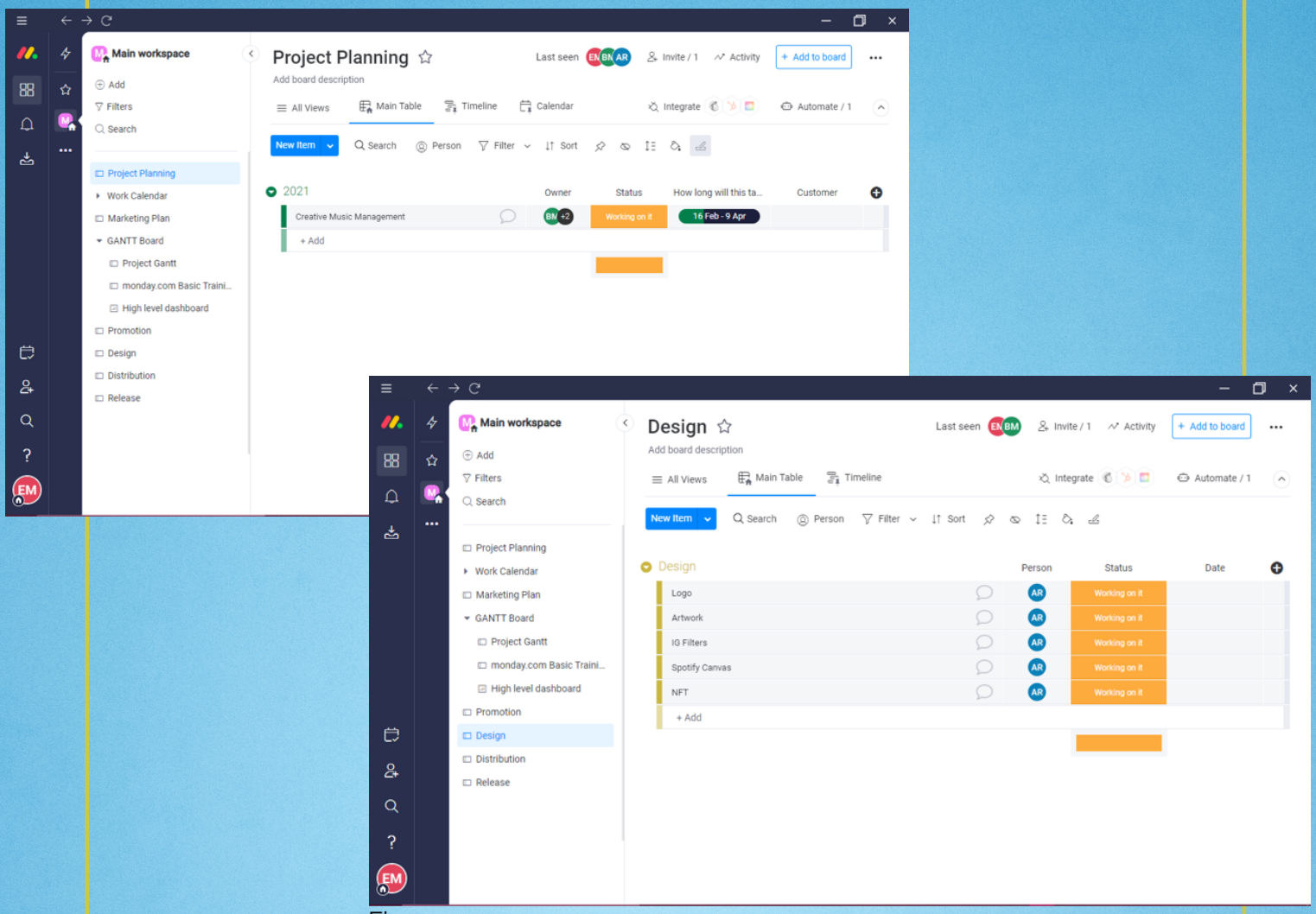


Figure 3.

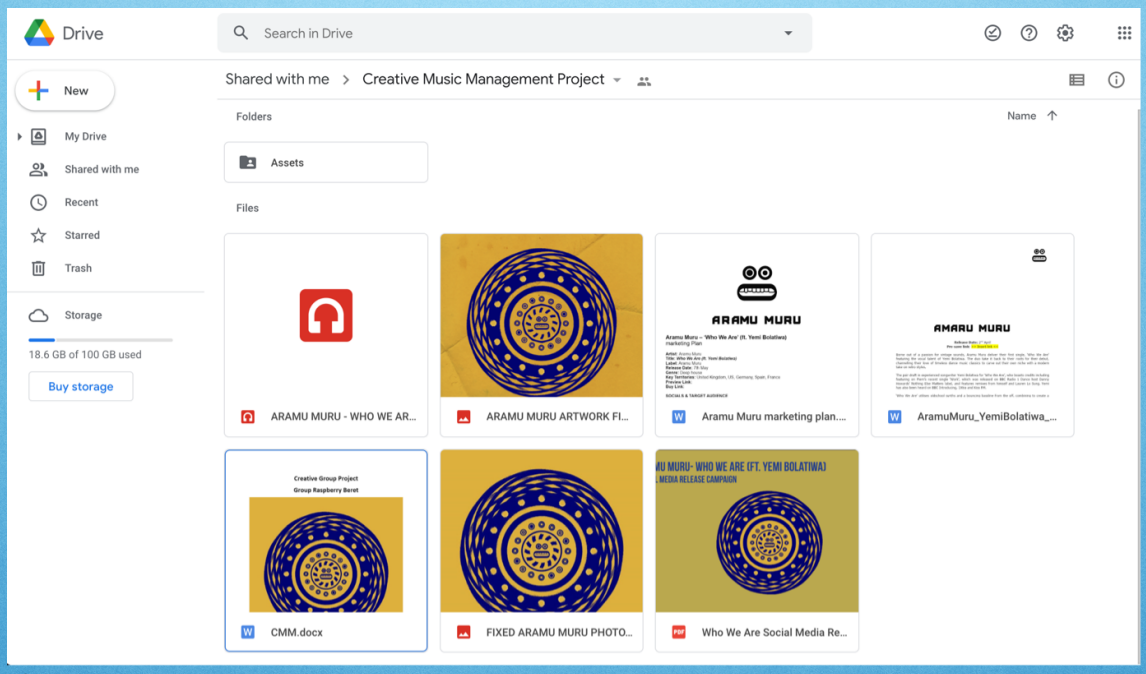


Figure 4.

CONTRACTS

After I joined the group, I offered to work on the contracts. The group had decided to email Ian Penman to send us a split sheet agreement. I sent him all the necessary information – song title, writers names and addresses, as well as the percentages for each of them. However, the email was sent only about a week and a half before the deadline, so I decided not to wait and craft it myself. I used a template from Songtrust (Figure 5). I looked at a few options online but I found this one the clearest and was easy to edit and add sections to.

Single Songwriters' Split Sheet

DATE: _____

This is to confirm that we, the sole writers of the composition listed below (the "Composition"), hereby agree among ourselves to the following writers' divisions:

COMPOSITION TITLE:
"Who We Are"

ARTISTS:
Aramu Muru (featuring Yemi Bolatiwa)

WRITER:	ADDRESS:	OWNERSHIP:
Ben Morling	11 Austin Drive, Didsbury, Manchester, M20 6EB	33.3%
Daniel James Roberts	10 Keilder Mews, Heaton, Bolton, BL1 5JQ	33.3%
Yemi Bolatiwa	38 Audley Road, Manchester, M19 3FQ	33.3%

The writers hereby warrant, represent and agree that there are no samples, interpolations, replays, or other third party copyrighted material (individually and collectively, "Sample(s)") contained in the Composition. If a Sample should become the subject of a copyright claim in connection with the Composition and the Sampled writer(s)/publisher(s) are to receive a copyright interest in and to the Composition and/or payment of monies attributable to the Composition, then we agree that our own shares in the copyright and/or monies attributable to the Composition shall not be reduced unless we are the individual party responsible for furnishing such Sample(s). This Agreement shall be governed by and construed under the laws of the State of England.

This letter can be signed in counterparts, and your signature below will indicate your agreement of the above.

READ and AGREED:
Signature: _____
Name (handwritten in print): _____

READ and AGREED:
Signature: _____
Name (handwritten in print): _____

READ and AGREED:
Signature: _____
Name (handwritten in print): _____

Figure 5.

As for the remix contract, I used one of the contracts I give musicians for my own music as a template and altered it to fit this project (Figure 6). We all agreed that it was fair for the music producer to receive 20 percent of the income of the remix but not have any copyright ownership.



REMIX CONTRACT

Today, ... 2021:

Ben Morling with address 11 Austin Drive, Didsbury, Manchester, M20 6EB and Daniel James Roberts with address 10 Keilder Mews, Heaton, Bolton, BL1 5JQ, hereinafter referred to as the **LABEL / ARTIST,** and Tim Smith with address: ....., hereinafter referred t as the **PRODUCER**, have agreed to sign this Contract based on the following terms:

I. SUBJECT MATTER OF THE CONTRACT

Art. 1. (1) The LABEL/ARTIST assigns, and the PRODUCER agrees to provide their professional services as MUSIC PRODUCER by creating a remix of the song "Who We Are" (hereinafter referred to as "the Work") performed by ARAMU MURU (LABEL/ARTIST).

II. RIGHTS AND OBLIGATIONS OF THE PRODUCER

Art. 2. The PRODUCER shall be obliged to develop and create the Work indicated in art. 1 according to the requirements for quality and professionalism and according to the LABEL/ARTIST 's instructions.

Art. 3. The PRODUCER shall be obliged to agree their work with the LABEL/ARTIST during the period of creation and recording of the Work.

Art. 4. The PRODUCER agrees to promote the remix release through social media channels, mailing lists, radio and any other relevant media.

Art. 5. The remix will be delivered by the PRODUCER by 19 April 2021.

Art. 6. The PRODUCER has the right to record additional parts at the discretion of the LABEL/ARTIST.

Art. 7. The PRODUCER is obliged to secure all the rights necessary for the utilisation of audio recordings of contributors. If the PRODUCER uses samples, he is to secure the relevant rights at his own cost.

III. RIGHTS AND OBLIGATIONS OF THE CLIENT

Art. 8. The LABEL/ARTIST shall be entitled to be informed of the stages of implementation, without interfering with the operational activity of the PRODUCER.

Art. 9. The LABEL/ARTIST shall be obliged to provide the necessary information and materials related to the implementation of the work assignment specified in art. 1 hereof.

IV. EXCLUSIVITY

Art. 10. 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.

Art. 11. The rights to the published work are transferred to the LABEL upon delivery

IV. COPYRIGHT ON THE WORK

Art. 12. (1) The parties agree that all copyrights and neighbouring rights over the Worl shall arise for the LABEL/ARTIST from the moment of its creation.

(2) As a holder of the exclusive copyrights on the Work, the LABEL/ARTIST shall be entitled to use the recording of the Work in all permitted and legally permissible ways, as well as to allow or authorise its use by third parties. The LABEL/ARTIST as the rightsholder is entitled to decide when the recording of the Work will be communicated and to determine the time, place and manner in which this will be done, at its sole discretion.

(3) The use shall include, but shall not be limited to, the right of the LABEL/ARTIST to broadcast the sound recording and/or the audio-visual clip, in which the Work is included, to transmit and retransmit it by cable; to offer wireless or cable access to an unlimited number of persons to the Work or part thereof in a manner that allows such access to be made from a place and time individually selected by each of them; to reproduce the Work on audio and video carriers and to distribute them for commercial or charitable purposes; to import and export copies of audio and video carriers; to publicly present/play (show) the Work; to distribute in any way the recording of the Work, including on the Internet, Intranet, and any other use permitted by the law.

V. REMUNERATION

Art. 13. (1) The LABEL/ARTIST shall owe the PRODUCER remuneration in the amount of 20% (twenty percent) of the net income of the LABEL/ARTIST, received as a result of the use of the Work.

(2) The payment of the amount under the preceding paragraph shall be made as follows:

- 10% shall be due for the copyright on the music;
- 10% shall be due for performance rights.

Art. 14. The LABEL/ARTIST will balance its accounts with the PRODUCER within one month of the end of each calendar half year.

VI. OTHER PROVISIONS

Art. 15. Amendments and supplements may be made only by a supplemental written agreement (annex) signed by the parties.

Art. 16. The LABEL/ARTIST and the PRODUCER have the right to review or have reviewed by a private party to audit the LABEL's documents which form the basis of the settlement. Reviews can only take place every three years after publication.

Art. 17. The parties hereby agree and decide the problems arising from the implementation, operation and termination to be resolved by mutual agreement, and should one not be reached, the dispute will be resolved in the Court on the territory of the State of England.

The present Agreement was drawn up in two uniform copies, one for each party.

The LABEL/ARTIST 1 (handwritten in print): _____
Signature: _____
Date: _____

The LABEL/ARTIST 1 (handwritten in print): _____
Signature: _____
Date: _____

The PRODUCER (handwritten in print): _____
Signature: _____
Date: _____

Figure 6.

THE SONG

Ben and his friend Danny created the faceless duo Aramu Muru. They are also the writers of the instrumental, whereas Yemi Bolatiwa wrote and performed the topline. Yemi was chosen for her vocal tone and techniques, as well as the fact that her audience is based in the United Kingdom (Figure 7). She has an average of 5,000 streams per track, suggesting she has a stable fanbase (Spotify, 2021).

The mastering of the track was done on a friendly basis for 12.5 GBP.



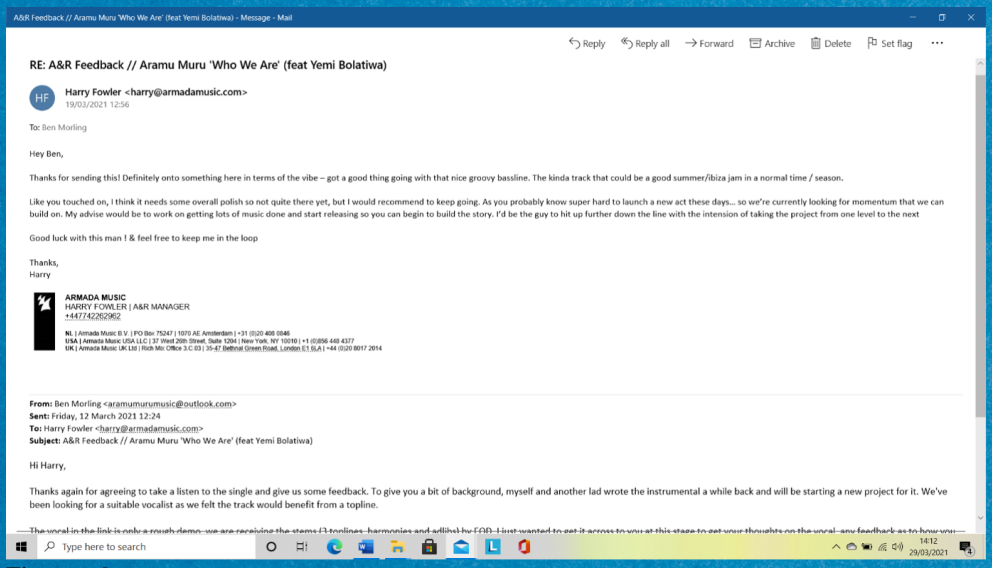
Figure 7.

"Who We Are" is available to listen here:

https://drive.google.com/file/d/1LvL7dXnfAaByUc88da2NDl4RKz2a5Gr4/view?usp=sharing



Ben also contacted Harry at Armanda Music for professional feedback (Figure 8). Harry gave good advice that it is important to release music often to build the narrative and not lose fan engagement.


A&R Feedback // Aramu Muru 'Who We Are' (feat Yemi Bolatiwa) - Message - Mail

Reply | Reply all | Forward | Archive | Delete | Set flag

RE: A&R Feedback // Aramu Muru 'Who We Are' (feat Yemi Bolatiwa)

Harry Fowler <harry@armadamusic.com>
19/03/2021 12:56

To: Ben Morling

Hey Ben,

Thanks for sending this! Definitely onto something here in terms of the vibe – got a good thing going with that nice groovy bassline. The kinda track that could be a good summer/ibiza jam in a normal time / season.

Like you touched on, I think it needs some overall polish so not quite there yet, but I would recommend to keep going. As you probably know super hard to launch a new act these days... so we're currently looking for momentum that we can build on. My advise would be to work on getting lots of music done and start releasing so you can begin to build the story. I'd be the guy to hit up further down the line with the intension of taking the project from one level to the next

Good luck with this man ! & feel free to keep me in the loop

Thanks,
Harry

ARMADA MUSIC
HARRY FOWLER | A&R MANAGER
+447742262962

NL | Armada Music B.V. | PO Box 75247 | 1070 AE Amsterdam | +31 (0)20 408 0846
USA | Armada Music USA LLC | 37 West 26th Street, Suite 1204 | New York, NY 10010 | +1 (0)856 448 4327
UK | Armada Music UK Ltd | Rich Mix Office 3.C.03 | 35-47 Bethnal Green Road, London E1 6LA | +44 (0)20 8017 2014

From: Ben Morling <aramumurumusic@outlook.com>
Sent: Friday, 12 March 2021 12:24
To: Harry Fowler <harry@armadamusic.com>
Subject: A&R Feedback // Aramu Muru 'Who We Are' (feat Yemi Bolatiwa)

Hi Harry,

Thanks again for agreeing to take a listen to the single and give us some feedback. To give you a bit of background, myself and another lad wrote the instrumental a while back and will be starting a new project for it. We've been looking for a suitable vocalist as we felt the track would benefit from a topline.

The vocal in the link is only a rough demo, we are receiving the stems (3 toplines, harmonies and adlibs) by FOD. I just wanted to get it across to you at this stage to get your thoughts on the vocal, any feedback as to how you

Type here to search

14:12
29/03/2021

Figure 8.

ARTWORK & PROMOTIONAL VIDEOS



Figure 9.

Danny created the artwork of the song (Figure 9). Then, Aidan and Emma used it to make their assets. I noticed that initially the artwork had the wrong spelling of the artist name - Amaru Muru. The song was also titled "We Are Who We Are", which confused me a lot when writing the contracts. It turned out that Aidan would fix these mistakes on Microsoft Paint. Danny and Ben also made the duo logo (Figure 10).

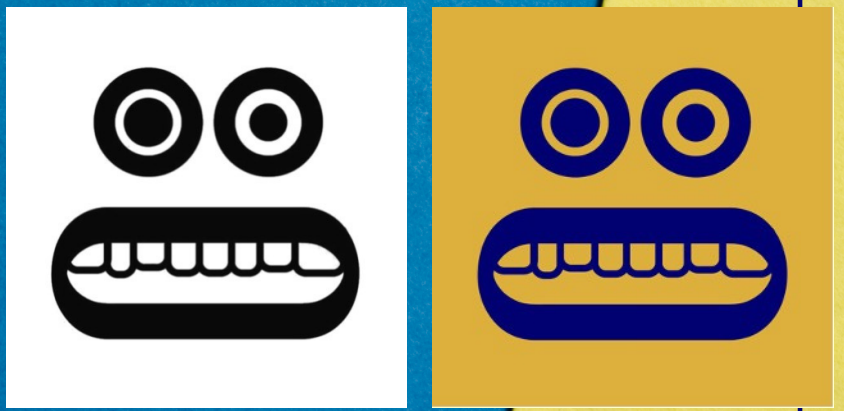


Figure 10.

Aidan used Videoleap to make a 30-second snippet of the track with the circle on the artwork spinning. The spinning animation was made by Bear_shadow on Fiverr for 13.53 GBP (Figure 11). None of the group member had the skillset to do this, so it made more sense to pay someone to do it quickly.

The animation video can be seen here:

https://drive.google.com/file/d/1ePVYXyzuSjJdLJzdeF8ot4hSTEZo2ikX/view?usp=sharing

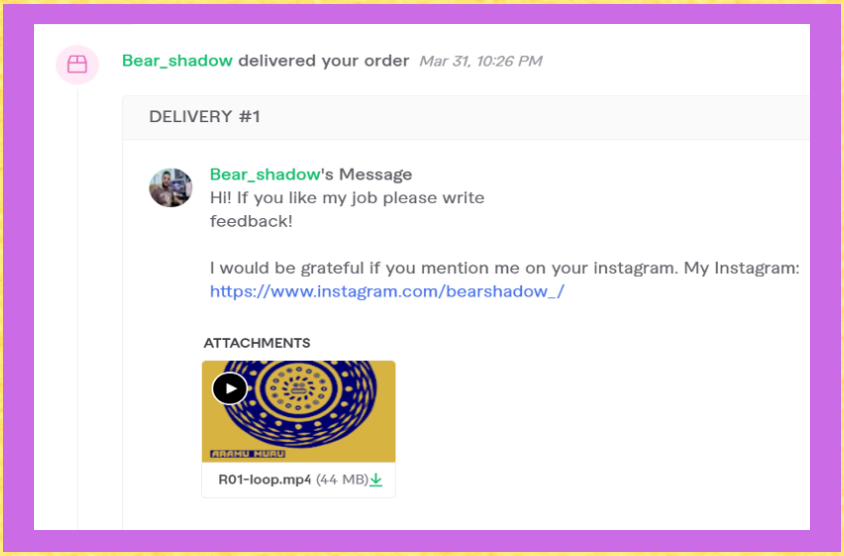


Figure 11.

Aidan also contacted someone else on Fiverr to make a promotional video of the artwork (Figure 12). Hazaifak27on make it adding effects, as well as a display of the different streaming platforms and stores the song would be available on. The cost was 5.53 GBP.

The promotional video can be seen here:

https://drive.google.com/file/d/1FfqEd_GqDjo-7VM_wH7vgzruLRJc61sg/view?usp=sharing

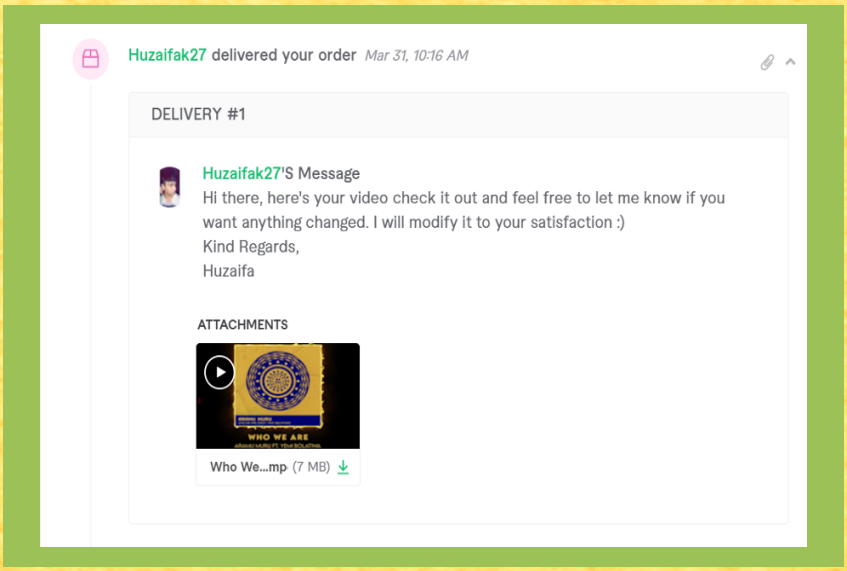


Figure 12.

Yemi also sent us a video of her singing the track acapella which would be used to promote the song and extend its life cycle once it is released.

The acapella video is available here:

https://drive.google.com/file/d/1DJnR5GZo_DeUspU_v7BVegHOsOBvy0xX/view?usp=sharing

Furthermore, a behind-the-scenes video of the song production was filmed by a friend of Ben. It was edited with the spinning artwork and the song playing in the background.

The BTS video is available here:

https://drive.google.com/file/d/1pB3DejXSi0Ktk-Z4BlSgkFqmf0vlC6L7/view?usp=sharing

DISTRIBUTION

For the distribution, we chose to use DistroKid, because it is the only streaming service that allows artists to upload unlimited music to platforms for a low yearly fee. As stated in Music Gateway, with DistroKid "all of your royalties are going straight into your pocket" (Brown, 2020). Initially, we wanted to release the track on April 9, and we read that DistroKid is faster than the other distributors to get songs onto the stores. They claim that "with them as a distributor, your music will be in stores 10-20x faster than any other device" (Brown, 2020). So, we created an account.

Regardless, we decided to schedule the release for May 7, 2021 (Figure 13). The reason is wanted to have more time to plan and promote the song.

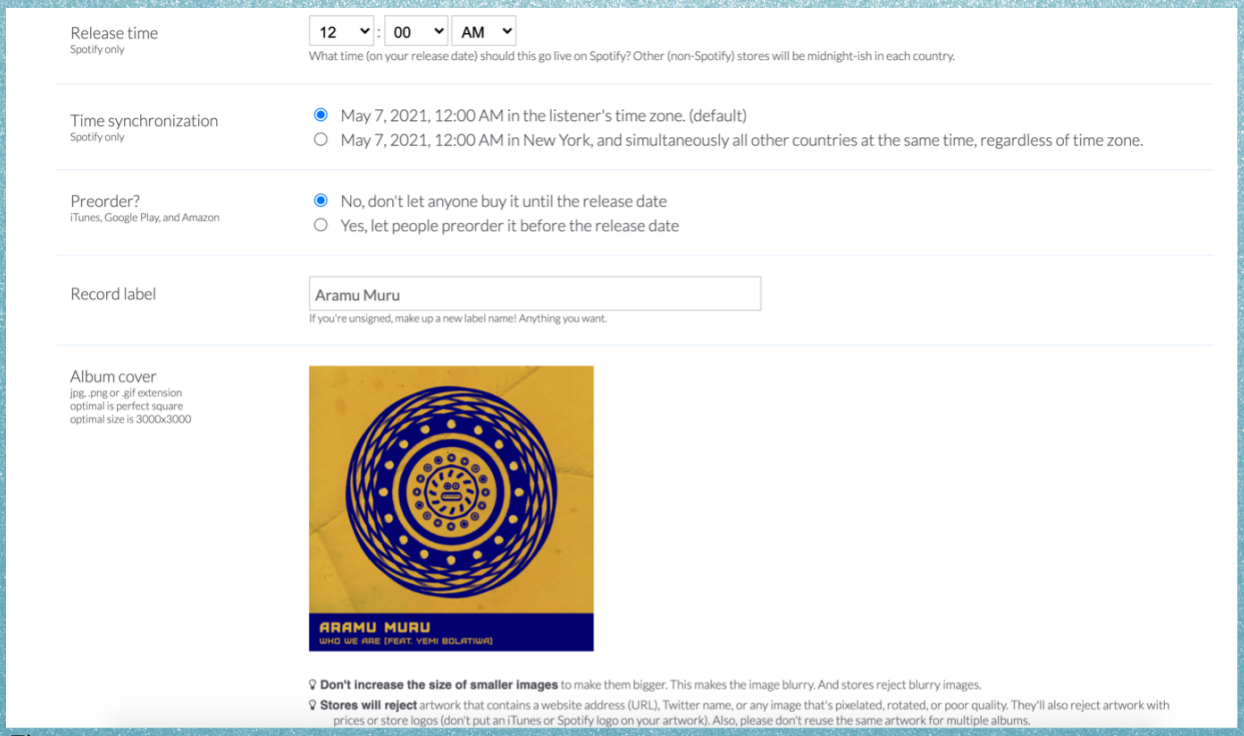


Figure 13.

PRESS RELEASE

Ben created a press release that he sent out to numerous radio stations and blogs (Figure 14). An essential part of a good press release is making it easy for the recipient. Many magazines and bloggers "may simply copy and paste chunks of your press release into a new post",



so making sure everything is written correctly and delivered in an exciting way is important (Ditto Music, 2017). Furthermore, a press release should fit on a page and have the single artwork and catchy title and contact information.

ARAMU MURU PROVIDE THEIR MODERN TAKE ON CLASSIC SOUNDS WITH DEBUT SINGLE 'WHO WE ARE' FT. YEMI BOLATIWA

Release date: 7th May
Download/Stream link: >> Insert LINK <<

Borne out of a passion for vintage sounds, Aramu Muru deliver their first single, 'Who We Are' featuring the vocal talent of Yemi Bolatiwa. The duo take it back to their roots for their debut, channelling their love of timeless dance music classics to carve out their own niche with a modern take on retro styles.

The pair draft in experienced songwriter Yemi Bolatiwa for 'Who We Are', who boasts credits including featuring on Piem's recent single 'Work', which was released on BBC Radio 1 Dance host Danny Howards' Nothing Else Matters label, and features remixes from himself and Lauren Lo Sung. Yemi has also been heard on BBC Introducing, 1Xtra and Kiss FM.

'Who We Are' utilises oldschool synths and a bouncing bassline from the off, combining to create a memorable groove early on. The introduction of Yemi's vocal has a reflective feel to it, which enhances the instrumental and elevates it as the two combine seamlessly. The vocal evolves throughout the track, ensuring a freshness that will have maintain listener's interest for the duration.

While this is the first project from a duo who are both experienced in releasing music, expect more from the pair, as they set out on their path to create electronic music that draws on their classic inspirations and twists it to craft their own modern take on the songs that inspire them.

For more information check:
Instagram

For all Aramu Muru press enquires please contact Ben:
Tel: +44 (0) 7710 433 080 **Email:** info@benmorling.co.uk

Figure 14.

We already have responses from CoolFM radio station to play the track (Figure 15).

Figure 15.



CC

Coates, Connor <Connor.Coates@coolfm.co.uk>

Tue 06/04/2021 13:22

To: You

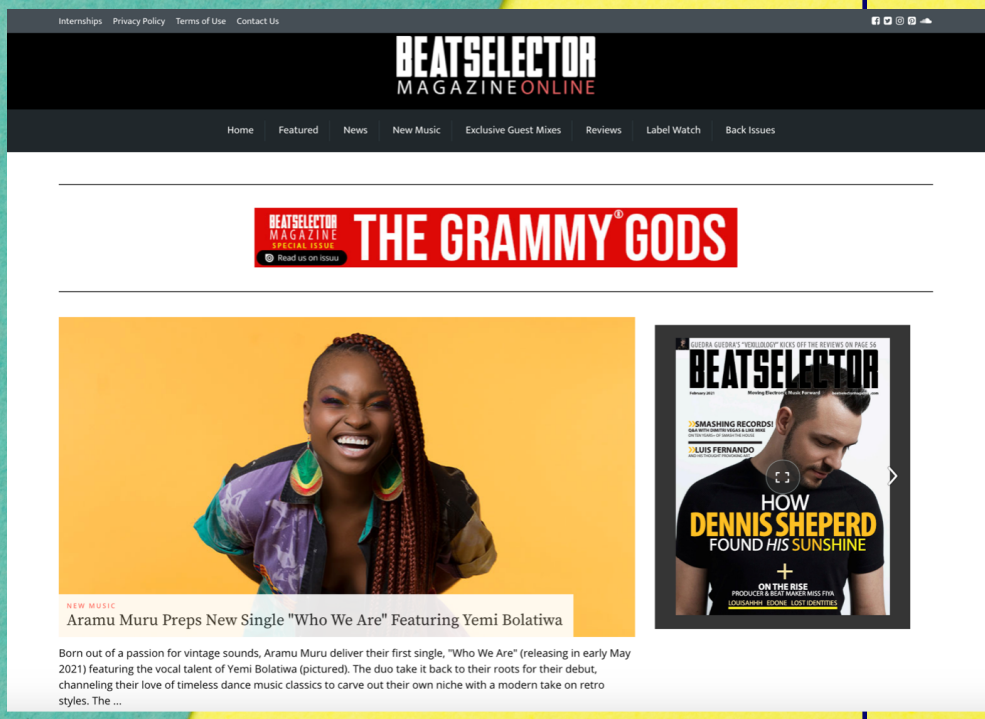
Hey Ben,

I'm great! Hope you had a good Easter?

Thanks for sending. The track sounds good. Looking forward to hearing the final master. Keep me posted and I'll try to give it a play on the radio show for you.

Cheers

The press release also contributed to an already published article about the release of "Who We Are" in Beatselector Magazine (Figure 16).



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BEATSELECTOR MAGAZINE SPECIAL ISSUE Read us on issuu

THE GRAMMY® GODS

NEW MUSIC

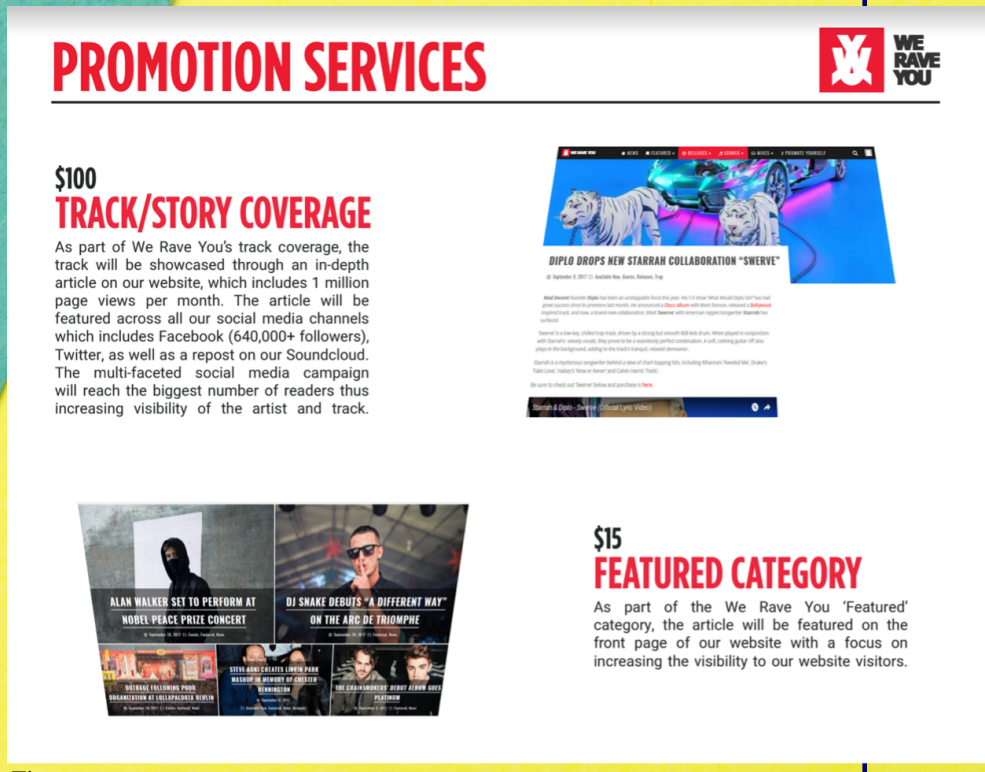
Aramu Muru Preps New Single "Who We Are" Featuring Yemi Bolatiwa

Born out of a passion for vintage sounds, Aramu Muru deliver their first single, "Who We Are" (releasing in early May 2021) featuring the vocal talent of Yemi Bolatiwa (pictured). The duo take it back to their roots for their debut, channeling their love of timeless dance music classics to carve out their own niche with a modern take on retro styles. The ...

Figure 16.

This same promotional document also helped us to get in touch with We Rave You. They liked the track and how it was presented in the press release and sent us a media kit with their fees for an article (Figure 17). We decided to dedicate a large part of the budget to a "track/story coverage", as well as "featured category". This is because their audience is quite big (1 million page views per month on articles on their website and 640,000+ followers on Facebook) and matches the target audience of Aramu Muru, which is people who like electronic music.

The press release will be shared with other publications across Europe in countries such as Germany, Spain, France, as well as the United states. All are listed in the Marketing Plan (Appendix 1).



PROMOTION SERVICES

WE RAVE YOU

$100

TRACK/STORY COVERAGE

As part of We Rave You's track coverage, the track will be showcased through an in-depth article on our website, which includes 1 million page views per month. The article will be featured across all our social media channels which includes Facebook (640,000+ followers), Twitter, as well as a repost on our Soundcloud. The multi-faceted social media campaign will reach the biggest number of readers thus increasing visibility of the artist and track.

$15

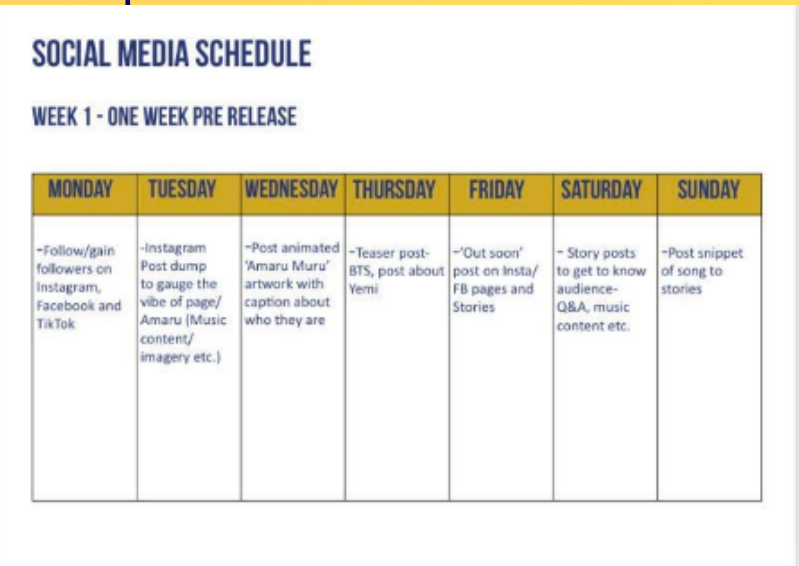
FEATURED CATEGORY

As part of the We Rave You 'Featured' category, the article will be featured on the front page of our website with a focus on increasing the visibility to our website visitors.

Figure 17.

SOCIAL MEDIA PLAN

Emma created the social media plan for four weeks (Figure 18). The first week is more focused on building a following by teasing a little bit of the song and talking about the duo. The second week is release week, so then the posts would be more regular. Fans would be encouraged to pre-save and there would be a countdown to excite the followers. In week 3, we would encourage fans to make TikTok posts with the song and be focused on thanking people about their support, as well as post snippets from any PR such as the articles and radio plays. In week 4, the best fan TikTok's would be shared and the live performance that would come out that Friday would be heavily promoted.



SOCIAL MEDIA SCHEDULE

WEEK 1 - ONE WEEK PRE RELEASE

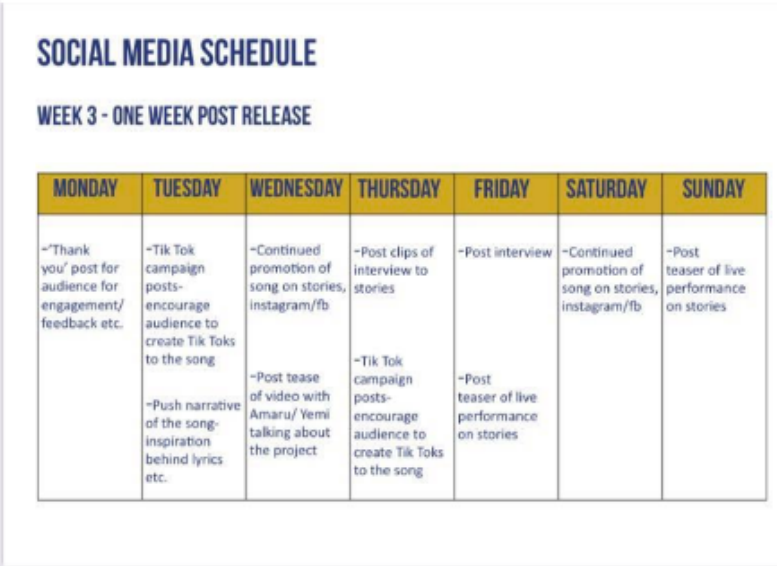
MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
-Follow/gain followers on Instagram, Facebook and TikTok	-Instagram Post dump to gauge the vibe of page/ Amaru (Music content/ imagery etc.)	-Post animated 'Amaru Muru' artwork with caption about who they are	-Teaser post- BTS, post about Yemi	-'Out soon' post on Insta/ FB pages and Stories	- Story posts to get to know audience- Q&A, music content etc.	-Post snippet of song to stories



SOCIAL MEDIA SCHEDULE

WEEK 2 - RELEASE

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
-Change Dp's/ headers on socials to song artwork -'Pre-save' post on page with snippet of song	-Link to pre-save on stories -Countdown to release on stories	-Link to pre-save on stories -Countdown to release on stories -Post about Yemi on stories	-Link to pre-save on stories -Countdown to release on stories	-Release- 'out now' animated post with song and streaming platforms -Paid promotion post on socials (continuing) -'Out now' posts on stories	-Continued promotion of song on stories, instagram/fb	-Continued promotion of song on stories, instagram/fb



SOCIAL MEDIA SCHEDULE

WEEK 3 - ONE WEEK POST RELEASE

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
-'Thank you' post for audience for engagement/ feedback etc.	-Tik Tok campaign posts- encourage audience to create Tik Toks to the song -Push narrative of the song- inspiration behind lyrics etc.	-Continued promotion of song on stories, instagram/fb -Post tease of video with Amaru/ Yemi talking about the project	-Post clips of interview to stories -Tik Tok campaign posts- encourage audience to create Tik Toks to the song	-Post interview -Post teaser of live performance on stories	-Continued promotion of song on stories, instagram/fb	-Post teaser of live performance on stories



SOCIAL MEDIA SCHEDULE

WEEK 4 - TWO WEEKS POST RELEASE

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
-Post 'best of' Tik Toks on story/ maybe post dump on page insta/ Tik Tok page of the best Tik Toks	- Continued promo of live performance on stories	-Engage with audience on stories- thoughts on the track etc.	-Snippet of live performance on stories/ Tik Tok	-Post live performance on insta/fb -'Thank you' post	-Continued posting of content to build social pages - 'Coming up' Posts	

Figure 18.

Currently, there are some assets already posted to the social media accounts. The Facebook page is created and has matching visuals and is ready to be boosted through Facebook Ads to gain followers (Figure 19).

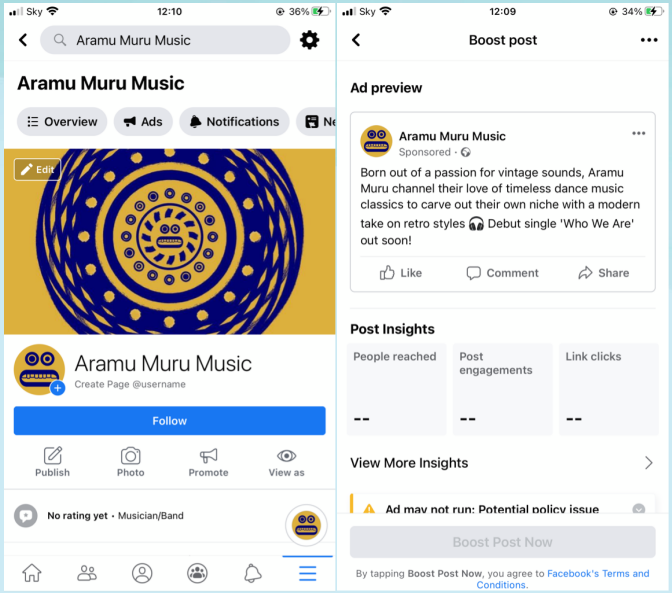


Figure 19.

The Instagram, Facebook and TikTok pages of Aramu Muru have the same profile picture (Figure 20). In fact, it is recommended that the same profile picture is used across all social media profiles because it is the first impression someone may have and thus would be able to recognise the individual on any other platform. "Your photo should be timeless" is what the marketing specialist Jillian Wilschke says (Wilschke, 2016). That way, the photo would not have to be changed and consistency would strengthen the profile.

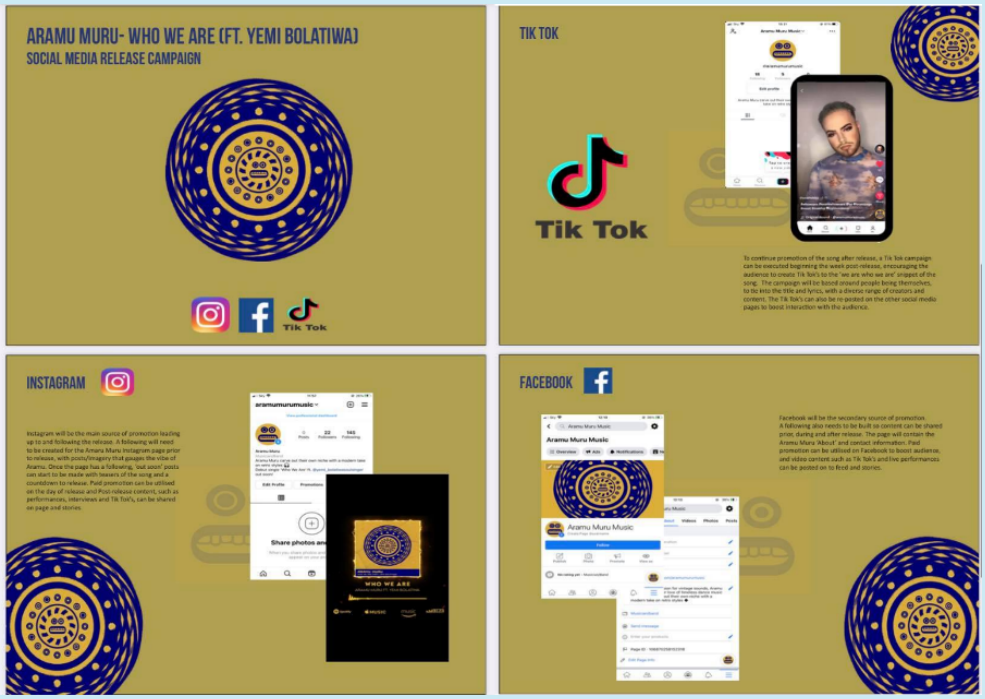


Figure 20.

As illustrated in the marketing plan, a video emphasizing the lyrics to the song will be uploaded to TikTok (Appendix 1). Then, micro-influencers will be approached to post a video with the song playing with dancing or skits portraying the idea of being yourself.

SOCIAL MEDIA ADS

Three different types of ads will run. The first one is an ad of the Facebook page with a goal to gain page likes. It will start running in week 1 of the Social Media Schedule. The budget for the page likes boost is 50 GBP, which would be distributed over 25 days for 2 GBP per day (Figure 21).

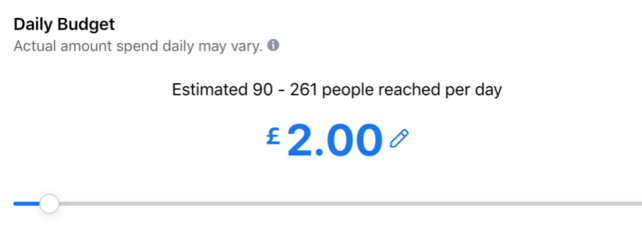


Figure 21.

The other two ads would be on Instagram and Facebook once the song is out. They would run for 10 days and have a budget of 50 GBP (Figure 22 & 23). The idea is that more concentrated traffic would come in when the budget is distributed over a shorter amount of time. That way, it would spike the algorithm for the streaming platforms, as the ad would direct people to them.

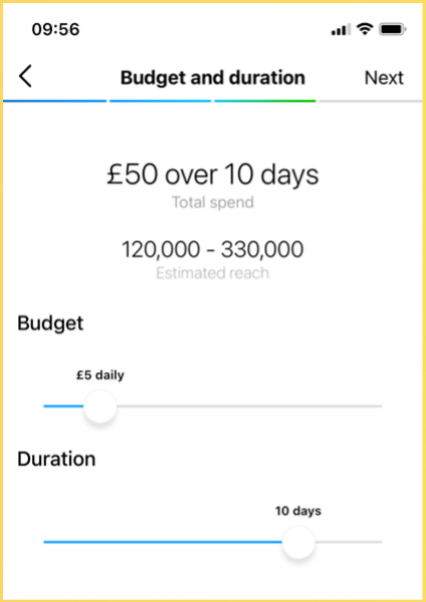


Figure 22.

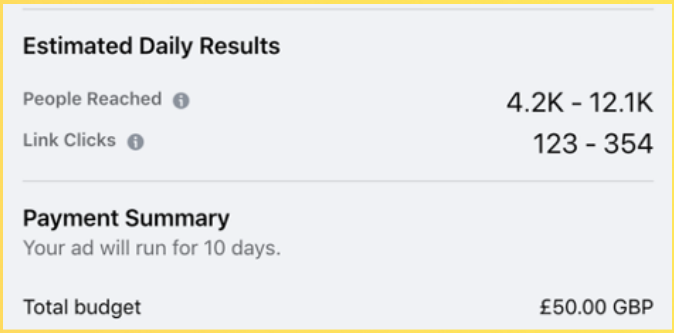


Figure 23.

The target audience for the ads would be the same for all of them: people in the London region who are interested in electronic music and artists such as Gorgon City and Duke Dumont (Figure 24 & 25).

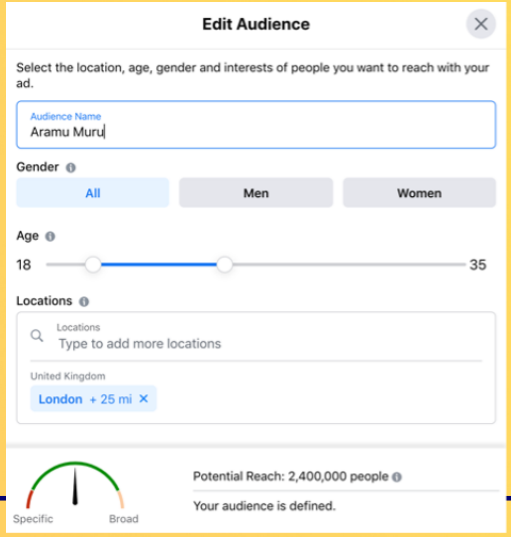


Figure 24.

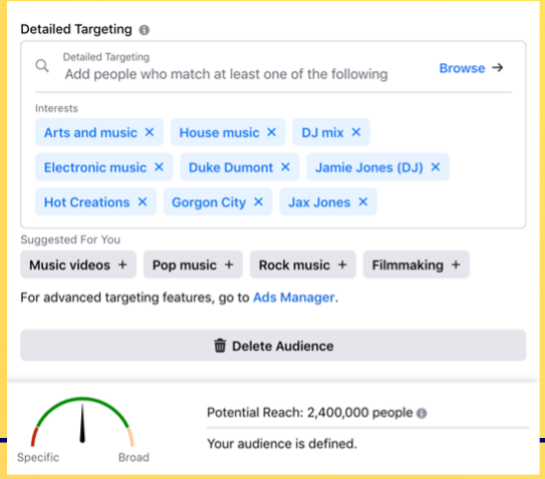


Figure 25.

BUDGET

	Amount
Song Production:	
Vocalist	100
Mastering	12.5
Song Distribution:	
DistroKid	35
Visuals:	
Promo video & animations	5.53
Animation	13.53
Promotion:	
Facebook Ad (page likes boost)	50
Facebook Ad (single out now)	50
Instagram Ad (single out now)	100
TikTok Influencer	50
We Rave You track/story coverage	72.12
We Rave You featured category	10.82
Total:	**£499.50**

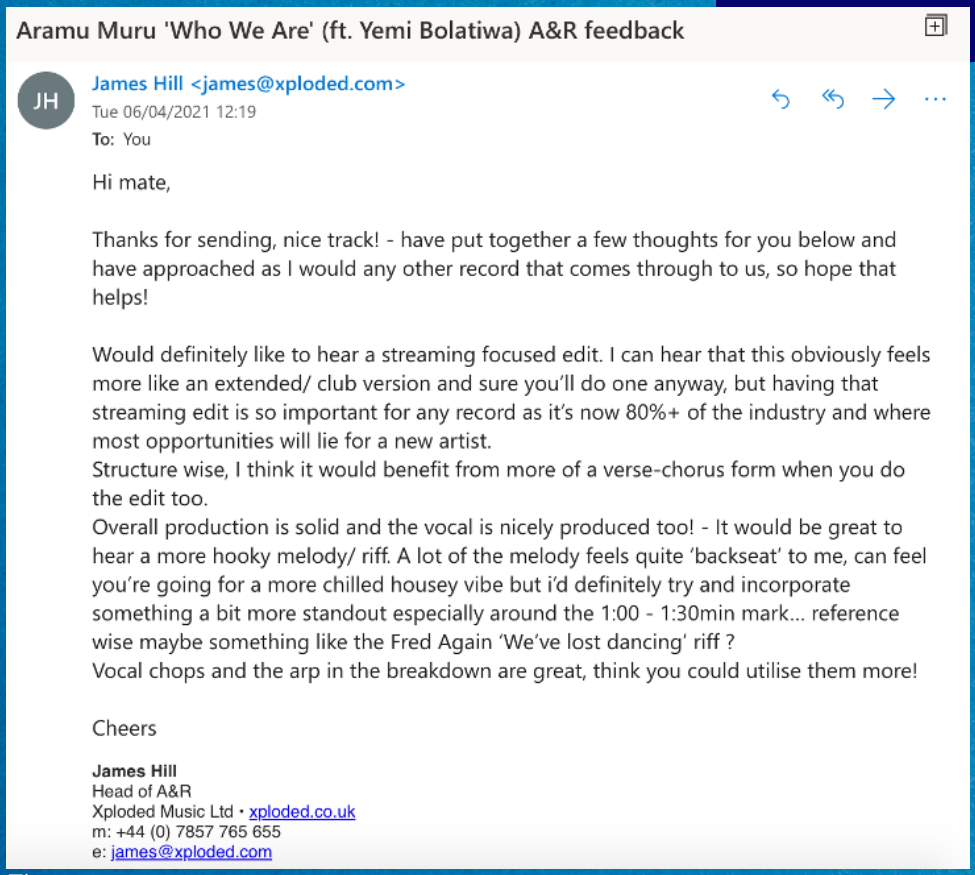
Figure 26.

A budget helps in strategic planning and decision-making because "in order to make a decision about any facet of the business, you have to know how much money is allocated to that item" (Carlson, 2021). This is the philosophy on how the budget for promotion was distributed. Since the song production was done mostly on a friendly basis and the graphics did not cost as much, we were able to dedicate the rest of the money to the promotion. We knew we had around 300 GBP left, so I then thought about different promotional outlets and how much capital would be needed for them. In the end, all expenses fit exactly with the theoretical budget of 500 GBP we had been given (Figure 26).

Due to the reason that this is a new project, planning for income is difficult. Usually, in the beginning, the investment is large, and the return is quite low. What can be done now is to focus on creating a fanbase that would contribute towards streaming revenue. If there was a stable fanbase, a ticketed livestream or merch would have been a good idea.

REMIX

We also received feedback from a label called Xploded Music. James Hill who is head of A&R said that it might be a good idea to create a more streaming-friendly version of the song that is shorter and has more punch (Figure 27). This is our aim with the remix.



Aramu Muru 'Who We Are' (ft. Yemi Bolatiwa) A&R feedback

JH

James Hill <james@xploded.com>
Tue 06/04/2021 12:19
To: You

Hi mate,

Thanks for sending, nice track! - have put together a few thoughts for you below and have approached as I would any other record that comes through to us, so hope that helps!

Would definitely like to hear a streaming focused edit. I can hear that this obviously feels more like an extended/ club version and sure you'll do one anyway, but having that streaming edit is so important for any record as it's now 80%+ of the industry and where most opportunities will lie for a new artist.
Structure wise, I think it would benefit from more of a verse-chorus form when you do the edit too.
Overall production is solid and the vocal is nicely produced too! - It would be great to hear a more hooky melody/ riff. A lot of the melody feels quite 'backseat' to me, can feel you're going for a more chilled housey vibe but i'd definitely try and incorporate something a bit more standout especially around the 1:00 - 1:30min mark... reference wise maybe something like the Fred Again 'We've lost dancing' riff ?
Vocal chops and the arp in the breakdown are great, think you could utilise them more!

Cheers

James Hill
Head of A&R
Xploded Music Ltd • xploded.co.uk
m: +44 (0) 7857 765 655
e: james@xploded.com

Figure 27.

Aidan contacted his producer to see if he would be interested in creating a remix of the song. He usually specialises in producing electronic music, so Aidan sent us some examples of work he had previously done. We decided he could make a quite good club version of the track by making a progressive house/melodic techno edit.

The remix would not be done by the hand-in date of the assignment, but it is scheduled to be released shortly after the song comes out.

Word count: 2,486

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All background images taken from my Canva Premium Account

APPENDIX 1

ARAMU MURU

Aramu Muru – 'Who We Are' (ft. Yemi Bolatiwa)
marketing Plan

Artist: Aramu Muru
Title: ***Who We Are (ft. Yemi Bolatiwa)***
Label: Aramu Muru
Release Date: 7th May
Genre: Deep house
Key Territories: United Kingdom, US, Germany, Spain, France
Preview Link:
Buy Link:

SOCIALS & TARGET AUDIENCE

Aramu Muru
Facebook: N/A
Instagram: 22

Yemi Bolatiwa
Facebook: 1.6k
Instagram: 2,422

Target audience:
- Fans of vocal house music aged 18-35
- Fans of Hot Creations, Hot Natured, Jamie Jones, Jax Jones, Duke Dumont, Gorgon City, Disciples, Meduza, Joel Corry

Key dates:
See separate document for full social plan
4 weeks before release
- **Post teaser announcement with Aramu Muru logo on socials**

2 weeks before release
- **Pitch to Spotify playlists**
- **Pitch for radio support**

1 week before release
- **Pitch to media targets for support**
- **Pitch to independent Spotify playlists**
- **Organic Tik-Tok posts using teaser**
- **Yemi Bolatiwa announcement post with teaser on socials**

Week of release
- **'Who We Are' release**
- **3rd party Youtube Upload**
- **Follow up with media targets and radio**

1 week post release
- **Repitch to Spotify playlists**

MARKETING ASSETS

- Artwork
- Vertical animated promo video for IG stories
- Vertical animated Spotify canvas
- Short teaser clip for IG feed
- 'Behind The Scenes' video

MARKETING & PROMOTION

Aramu Muru is a new project from a faceless duo who aim to carve out their own niche by providing a modern twist on retro sounds, using modern production techniques with vintage synths. For the debut release they will be looking to utilise featured artist Yemi Bolatiwa's audience to leverage their own, and will lean on industry contacts to give the track a strong push from the start.

'Who We Are' is a youth-focused summertime anthem and the theme aims to promote young people being themselves, so we will use Tik-Tok to promote that message and reach the younger demographic, as well as spreading a similar message through any coverage.

Once the final release is submitted to Distrokid we will claim the artist page on Spotify. Once that is claimed we will create an artist playlist and push that via all media and other coverage, with the aim of building the playlist followers. This is a long term objective to eventually utilise to negotiate playlist trades with independent Spotify playlist curators who will often trade placements within their network.

SOCIAL MEDIA AND MARKETING PROMOTIONS

As this is a new project, we will be looking to build the socials from scratch. We will follow fans of similar artists and labels, and post a teaser of the track early to give some context to the profile and project.

Facebook

- Invite people to like the page
- Facebook ad ran to target Facebook likes
- Facebook ad ran around out now post

Instagram

- Instagram ad ran around out now post

Tik-Tok

- Upload a 15 second clip of the track highlighting the 'We Are Who We Are' lyrics
- Encourage organic posts of people dancing to the clip, emphasis on "being yourself"
- Approach micro-influencers to share video, promote further viral growth on the platform

YouTube

- We will upload a behind the scenes short video on the Aramu Muru channel prior to release to start to build content on the platform
- We will pitch to relevant YouTube channels with large audiences to try and tap into those extremely targeted demographics
    - Mr. Revillz
    - Mixmag
    - DJ Mag
- We will pitch to dance music specialist multi-channel network The District to service to their partners and try to secure uploads via this platform.

PRESS

- **Secure profile pieces prior to release to build the profile before releasing music (Beatselector Magazine confirmed)**
    - **Beatselector Mag confirmed**

Reach out wider ahead of release for release day and post release coverage, new artist/introducing features and guest mixes

TARGETS

UK

- DJ Mag
- Mixmag
- Skiddle
- We Rave You

US

- Beatselector Magazine (pre-release profile piece)
- Your EDM (track coverage)
- EDM.com (track coverage)
- Dancing Astronaut (The Space Station (new artist) audio playlist)
- Magnetic Mag (How It was Made feature)

Germany

- Faze Magazine (Chart)
- DJ Mag DE (track coverage and Releases Der Woche playlist)
- Dance Charts (track coverage and release review playlist)
- Beatport (Beatportal's Introducing feature)

Spain

- Dj Mag ES (track coverage/review in the mag)
- Festival Season ES (track coverage)
- Beat and Mix (track coverage)
- Vicious Magazine (introducing feature)

France

- DJ Mag France (review)
- Tsugi FR (review)
- Trax Mag (review)
- Guettapen (review)

RADIO

- BBC Radio 1 Dance Anthems
- Cool FM (support confirmed)
- Capital (Mistajam's show)
- Gaydio
- Pride Radio
- Enter Zagreb
- Insomniac roster of shows