ARTIST CAMPAIGN PORTFOLIO

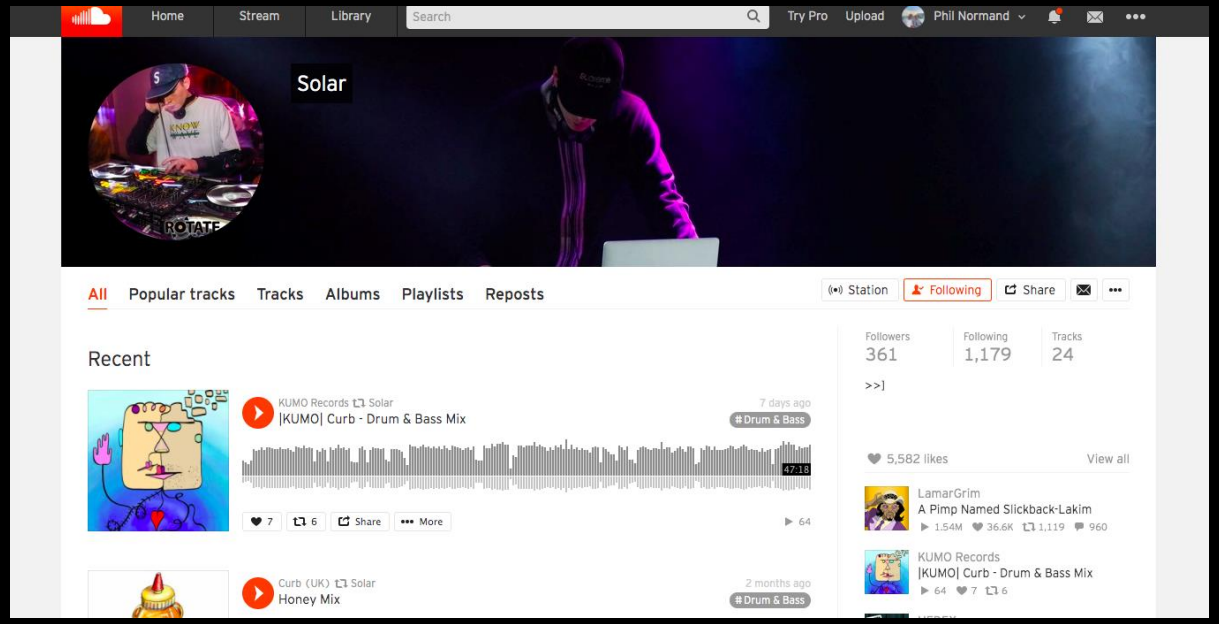
ARTIST: WILL BRYANT

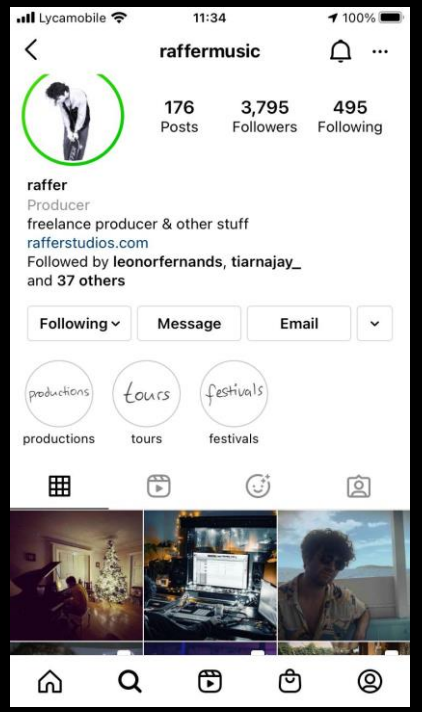
Phil Normand
SBTY7000
Portfolio
Harry Leckstein

WITH YOU, ALWAYS

Click for access to ‘with you, always’ demo on SoundCloud // SOUNDCLOUD DEMO

Release date: 12th February 2021
A number of producers expressed their interest in remixing ‘with you, always’ but unfortunately Will was not able to access the stems from the original track on Logic due to the lockdown restrictions as they were on his producer’s computer. Below are the profiles of the producers who said they were willing to do the remix. Raffermusic (commercial pop) charges £150 and Solar (dance music e.g. UK Garage) was no fee as he was a friend.

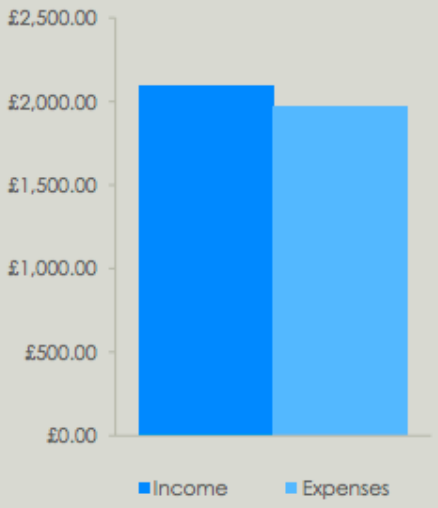




Figures 1 and 2 – Producer profiles for remix

OPERATING BUDGET

- Tileyard Music's initial budget of £500 was expanded with Arts Council Funding. The following slide shows our application letter to ACE to receive this grant.
- The funding covered the higher expenses such as mastering, website SEO, merchandise and radio ad promotion.
- A cash balance of £120.11 highlights that we predicted our campaign would only just break even. This was because we chose to omit a live event because of the Covid-19 restrictions. Holding a showcase event would have generate a greater profit for our campaign. However, in the current climate, a live performance seemed too difficult to carry out and ultimately not viable.



Summary

TOTAL MONTHLY INCOME

£2,090.00

TOTAL MONTHLY EXPENSES

£1,969.89

TOTAL MONTHLY SAVINGS

n/a

CASH BALANCE

£120.11

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

Figure 3 – Financial budget

// BUDGET CONTINUED…

- Spotify stream income we predicted would amount to £140 judging by the number of plays from Will's previous single 'Find Me'. To date, he has received 39,388 streams for this release. So using figures obtained from research stating 1000 streams equates to £2.74 (£0.0023 per stream), we calculated that if Will received 60,000 plays for the new single 'with you, always' then he would make roughly £140 [60,000 x 0.0023 = 138] (Pastukhov, 2019). If our marketing strategy was more successful than expected then the revenue generated from Spotify could be even greater.
- Live music not included in the budget due to Covid-19 restrictions.

ACE FUNDING APPLICATION LETTER

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.

Figure 4 – ACE funding application

MARKETING STRATEGY

Our team devised a strategy on how to market the campaign. An summary of the main objectives are outlined below:

Purpose: To reach the target audience in an efficient way so that the track is as profitable as possible after the release date. The marketing strategy focused heavily on online methods such as social media due to Covid-19 restrictions

SMART - **Specific** = Using social media effectively (e.g. tweeting at popular times, Instagram competitions, improving Will's profiles, "social selling" of merchandise, behind the scenes footage etc.) to ensure as many people listen to the track as possible (Barnhart, 2018).

Measurable = £90 of the budget went towards paid advertising on social media platforms such as Instagram and twitter. We set ourselves the target of increasing Will's following on these two platforms by 20% prior to the release and by 25% increase after the release. For Will's YouTube, we aimed to gain 100 new subscribers to his channel by sharing the YouTube link of the promo video on other platforms. His followers will also be drawn to his channel by paid adverts on his social media pages.

Achievable = Divide the campaign into two sets of 4-week timeframes. One set for planning and the other for execution of our strategies. Set the release date of Friday 12th February. An additional 4-weeks are added after the release date to monitor progress. A team debrief will be held in March to self-reflect and set new targets and goals for Will in his development and next release.

Realistic = We were fully aware of the Covid-19 pandemic and how it restricted our campaign with the announcement of the third national lockdown happening in the middle of the 4-week preparation…

// MARKETING STRATEGY CONTINUED

Realistic …Postponement of videography and live elements of the campaign
Time-bound = 12th February release date of the single on Spotify but if other visual elements of the campaign are running behind this will ultimately hinder its success. Important to regularly communicate with Will to see whether he wants the initial release date to go ahead or postpone when we can continue with every aspect of the campaign.

// BRIEF SWOT ANALYSIS // To help give an objective view of our campaign, its progression, prepare us for any obstacles and take advantage of any opportunities given to us (Bacon, 2017).

Strengths

- Industry contacts at Tileyard, BIMM, The Film Academy and The University of Bristol
- Spare time to research and source contacts online due to national lockdown
- Access to additional funding from Arts Council England (ACE, 2021)
- As well as being a talented singer, Will is skilled at production and is currently on the songwriting and production MA at Tileyard so will improve significantly in this area over the coming months

MARKETING STRATEGY // SWOT ANALYSIS //

Weaknesses

- No website
- No showcase event, videography or other live elements due to Covid-19
- Team halved in size due to unforeseen circumstances. As a result, some areas of campaign were covered in less depth
- No income from live gigs
- Lack of professional studio space
- Artist unable to master his own tracks and lacks sound engineering capabilities

Opportunities

- New music technologies and software allows for more achievable results from home. I.e. Will can produce and release songs from his bedroom
- Potential industry contacts in and around Tileyard have more time to respond to inquiries
- Online collaborations and online live streaming is possible on the main social media platforms

// SWOT ANALYSIS //

Threats

- High competition in London where Will is based (saturated market)
- Other artists can also quickly improve their brand image with digital technologies
- Rejection of funding application would disrupt our operating budget significantly
- Lack of knowledge of current social media trends e.g. the emergence of TikTok

// TARGET AUDIENCE //

Demographics are measured by analysing Will's social media followers and other artists of a similar style as well as the geography of monthly Spotify listeners:

- Location: London, Bristol, Dublin, Manchester, Leeds, Brighton, Amsterdam
- Gender: 66% male, 34% female (Marina Billington, 2012)
- Potential for a US market
- Related music genres: Krautrock, synth pop, electronic dance music, indie pop, indie rock
- Age: 18-25
- Fans of other artists: The 1975, LANY, MUNA, Haim, Kyko (artists are displayed in related artist map on the following slide). Knowing what artists relate to Will's style is useful to be able to get his single onto algorithmic playlists on DSPs to increase plays and generate revenue.

MARKETING STRATEGY // TARGET AUDIENCE //

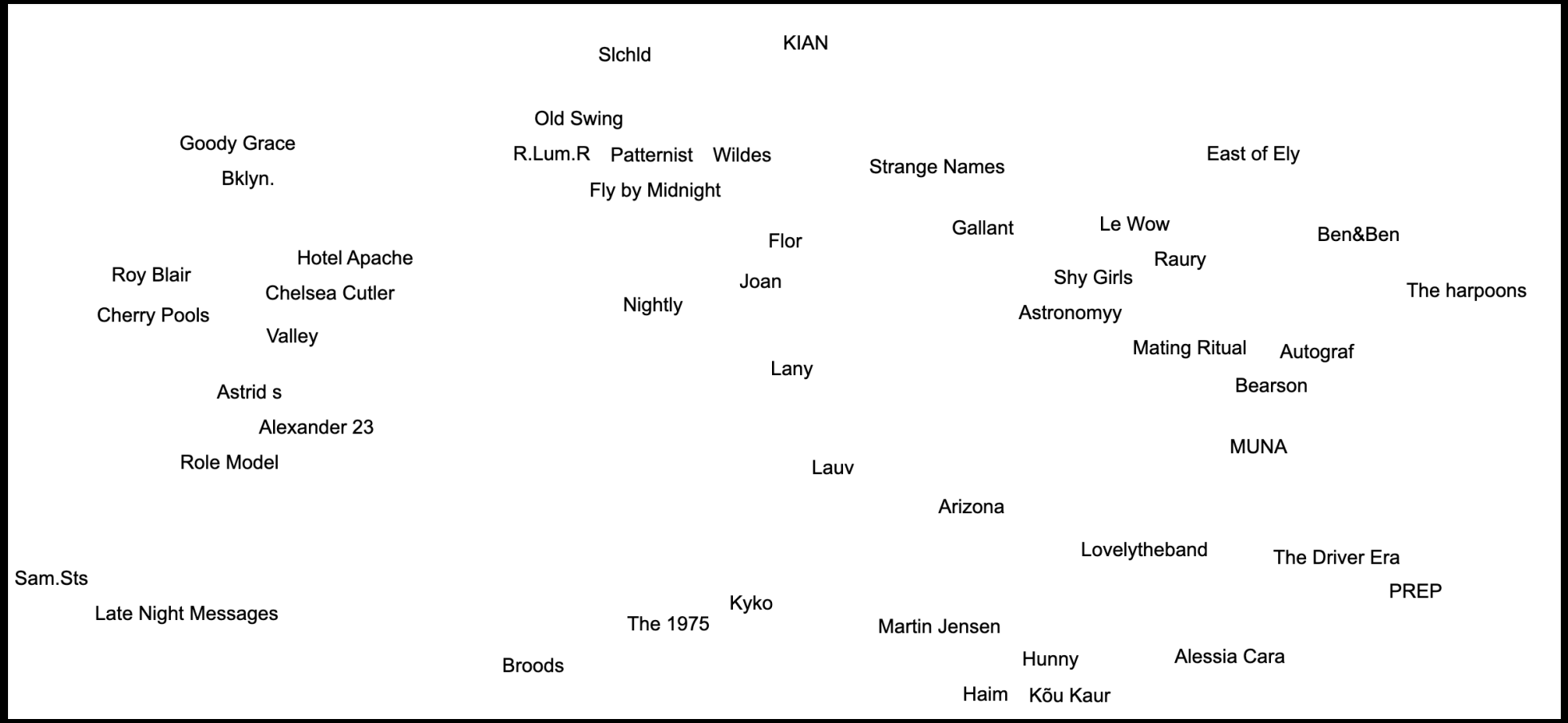


Figure 5 – Artist identity for Will Bryant generated using 'Music Map' to see which artist playlists we should try and get Will's single heard on. This map was made using the band LANY as Will said he is inspired by them and his music is sonically similar (Music Map, 2018)

TARGET AUDIENCE // ARTIST IDENTITY //

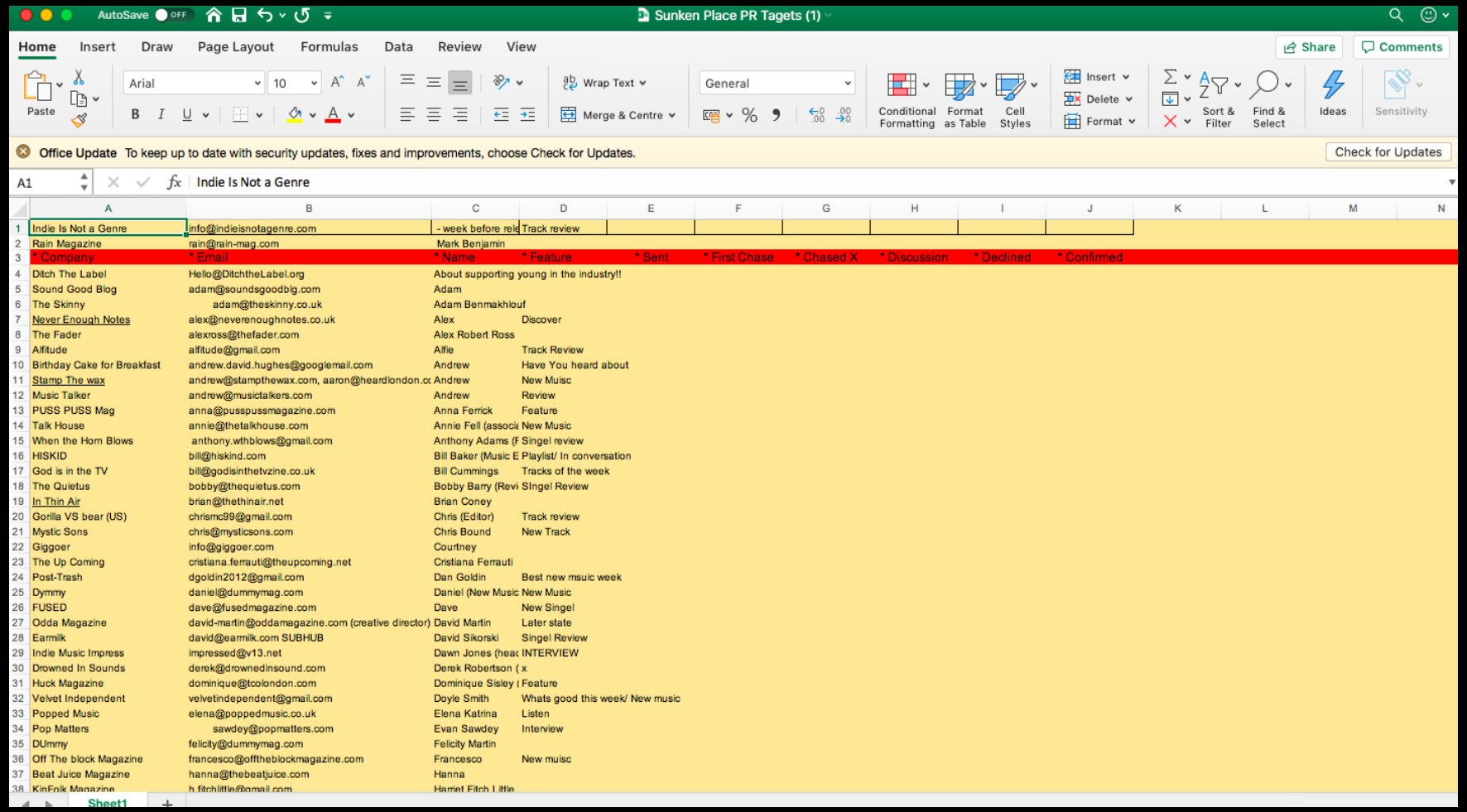
Related brands:

- New Balance, Urban Outfitters, Vintage Clothing, Dr. Martens, Iron Bru, Wolf Clothing, Nike, Stüssy, Dickies, Fjallraven Kanken, Redstripe Lager
- Psychographics: Attending live gigs and festivals, relationships, life's deeper meaning, current life experiences such as University, social media
- Social audience: Working/middle class

// DISTRIBUTION AND PR //

- Social media is the best publicity for new artists with a younger fanbase such as Will
- PR managed by the team without hiring third party professionals due to no live music showcase
- We used the online distribution platform 'Ditto' as it is a low cost solution (£19 per month) – the service distributes music to all the appropriate channels such as iTunes, Spotify, Apple, Deezer, YouTube Music (Ditto, 2021).
- Collated an extensive range of contacts for potential PR. This list of emails of media companies and magazines are displayed on the following slide.

// DISTRIBUTION AND PR (CONTINUED)



Indie Is Not a Genre	info@indieisnotagenre.com	- week before rele	Track review						
Rain Magazine	rain@rain-mag.com	Mark Benjamin							
* Company	* Email	* Name	* Feature	* Sent	* First Chase	* Chased X	* Discussion	* Declined	* Confirmed
Ditch The Label	Hello@DitchtheLabel.org	About supporting young in the industry!!							
Sound Good Blog	adam@soundsgoodblg.com	Adam							
The Skinny	adam@theskinny.co.uk	Adam Benmakhlouf							
Never Enough Notes	alex@neverenoughnotes.co.uk	Alex	Discover						
The Fader	alexross@thefader.com	Alex Robert Ross							
Alfitude	alfitude@gmail.com	Alfie	Track Review						
Birthday Cake for Breakfast	andrew.david.hughes@googlemail.com	Andrew	Have You heard about						
Stamp The wax	andrew@stampthewax.com, aaron@heardlondon.co	Andrew	New Muisc						
Music Talker	andrew@musictalkers.com	Andrew	Review						
PUSS PUSS Mag	anna@pusspussmagazine.com	Anna Ferrick	Feature						
Talk House	annie@thetalkhouse.com	Annie Fell (associa	New Music						
When the Horn Blows	anthony.wthblows@gmail.com	Anthony Adams (F	Singel review						
HISKID	bill@hiskind.com	Bill Baker (Music E	Playlist/ In conversation						
God is in the TV	bill@godisinthetvzine.co.uk	Bill Cummings	Tracks of the week						
The Quietus	bobby@thequietus.com	Bobby Barry (Revi	SIngel Review						
In Thin Air	brian@thethinair.net	Brian Coney							
Gorilla VS bear (US)	chrismc99@gmail.com	Chris (Editor)	Track review						
Mystic Sons	chris@mysticsons.com	Chris Bound	New Track						
Giggoer	info@giggoer.com	Courtney							
The Up Coming	cristiana.ferrauti@theupcoming.net	Cristiana Ferrauti							
Post-Trash	dgoldin2012@gmail.com	Dan Goldin	Best new msuic week						
Dymmy	daniel@dummymag.com	Daniel (New Music	New Music						
FUSED	dave@fusedmagazine.com	Dave	New Singel						
Odda Magazine	david-martin@oddamagazine.com (creative director)	David Martin	Later state						
Earmilk	david@earmilk.com SUBHUB	David Sikorski	Singel Review						
Indie Music Impress	impressed@v13.net	Dawn Jones (heac	INTERVIEW						
Drowned In Sounds	derek@drownedinsound.com	Derek Robertson (x							
Huck Magazine	dominique@tcolondon.com	Dominique Sisley (	Feature						
Velvet Independent	velvetindependent@gmail.com	Doyle Smith	Whats good this week/ New music						
Popped Music	elena@poppedmusic.co.uk	Elena Katrina	Listen						
Pop Matters	sawdey@popmatters.com	Evan Sawdey	Interview						
DUmmy	felicity@dummymag.com	Felicity Martin							
Off The block Magazine	francesco@offtheblockmagazine.com	Francesco	New muisc						
Beat Juice Magazine	hanna@thebeatjuice.com	Hanna							
KinFolk Magazine	h.fitchlittle@gmail.com	Harriet Fitch Little							

Figure 6 – Spreadsheet containing a list of contacts who could share Will's single release increasing his publicity e.g. magazines, media companies and small labels

// DISTRIBUTION // RADIO PLUGGER

- Application for radio advertisements and exposure with 'radiopluggers'. This two-week package is displayed opposite.
- £750 for two weeks of exposure across 30,000+ radio stations.

radiopluggers

2 WEEK GLOBAL RADIO AND PRESS AWARENESS CAMPAIGN

In these uncertain times, we decided to provide a cost-effective radio promotion package to help support musicians just like you.

We will build your very own fully interactive **Musician's Profile** that we will send **once** to over 30,000 radio and press contacts over a 2 week period.

You will receive a full detailed report showing who has viewed your profile, listened to your track and more importantly, which stations have downloaded your music for broadcast.

Take your time to upload everything to do with your current release. Make sure to include your music **WAV and MP3, artwork, biography, release date, ISRC code, contact details for interview requests and social media handles.**

Your Musician's Profile will be sent to each and every one of 30,000+ radio and press contacts once as part of your 2 week global awareness campaign.

Only £750 for a 2 Week Campaign

Once you have submitted all of your release details, our design team will go to work on creating your very own **Musician's Profile**, which takes between 3 to 7 working days to build. We will then send your Musician's Profile to you to check over for approval. Once approved we will begin your 2 week campaign.

Please note: All records we represent must meet our strict A&R approval. We reserve the right to refund payments in full and not take a project on. We must always ensure, that all the music we represent is of a professional standard.

Figure 7 – Awareness press campaign with radiopluggers to increase the number of listeners of Will's single

WEBSITE, SEO AND COPYRIGHTING

- Developing the website allows the team to gather fanbase email data to be used for the current and future campaigns
  - Promotion of live performances to increase ticket sales
  - Announce the single release subsequent EP and album to increase streaming income
  - The incorporation of SEO (search engine optimisation) is a key marketing component because it increases website traffic, builds Will's brand image, helps our target audience find the site, removes ad space costs and improves user experience (Daily Egg, 2020). The use of SEO also establishes the credibility and authority of the website (Rys, 2020).
  - Copywriting involves persuasive marketing and the promotional materials that it provides will encourage fans to subscribe, listen to the music and purchase live tickets (Prakash, 2020).
  - 'Big Star Copywriting' will be used to deliver this aspect of the project (Big Star, 2021).
  - Mailchimp was also set up alongside the website so that newsletters can be sent out on mass personally to fans with updates on the single release and subsequent releases. It also allows us manage and target subscribers, create professional email templates and split test our campaigns (Mailchimp, 2021).

ARTIST LOGO

Figure 8 – Will's artist logo

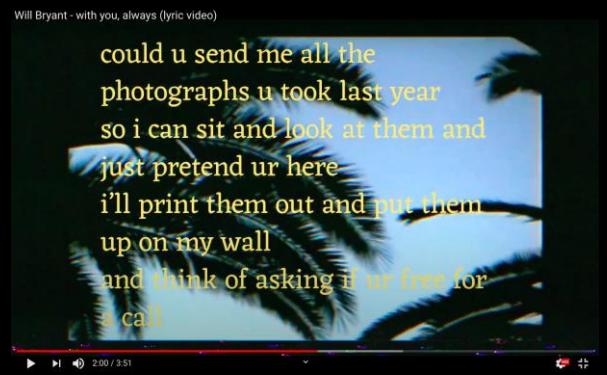
- Logo created with the online software called 'WIX' (Wix, 2020).
- Generated using the words that catered towards Will's brand image.
- The suggested words that generated the algorithm were 'hipster', 'fresh', 'creative', 'timeless'
- The logo has been designed to be included on his social media, merchandise, EPK, and website
- The cost of getting full commercial usage rights and a collection of standard logo files of this logo was £13.90 – this contributed to the overall operating budget of the campaign

ALBUM ARTWORK

Figure 9 – Cover for single release

- The artwork for the single was made using Canva (Canva 2021).
- The photo was taken by a friend of mine using a 35mm film camera in Copenhagen this year. The slight grain in the frame creates a retro, nostalgic vibe that suits Will's style perfectly.
- The vibrancy of the Mediterranean blue water we decided to use as a theme for the single and subsequent EP. The turquoise colour was also used in other areas of the marketing process such as on social media and merchandise.
- The deep blue also supports the nostalgic mood of the lyrics.
- The minimalist font adds to this simplistic cover design. Inspiration for this original design came from Loyle Carner's 2019 album 'Not Waving, But Drowning'. The yellow text was chosen to juxtapose the blue.
- The peaceful setting of ducks on the still water supports the song's lyrics of reflection as well as its slow, chilled beat.

PROMO LYRIC VIDEO



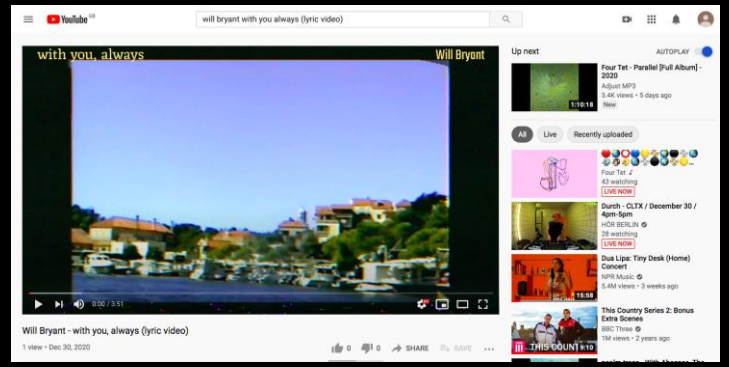


Figure 10 – Screenshots of the promo video from YouTube

- The lyric video was created with the software called Rotor Video which costed £14.72. This type of promo vid aims to build awareness and anticipation for the single release (Rotor, 2021).
- With a limited budget and tier 4 Covid-19 restrictions, it was not possible to produce a complicated video that had an actual film crew and extras.
- The video was uploaded to Will's YouTube channel two weeks before the release of the single. In addition, snippets of the video were posted on his Instagram and Facebook pages in advance of the release.
- CLICK FOR PROMO LYRIC VIDEO

WILL BRYANT

Electronic Press Kit

WHO IS WILL BRYANT?

Will is a 22 year old based in London that makes music from his bedroom. He started making music when he was …

His biggest influences are The 1975, LANY, Bon Iver, Frank Ocean, Kilo and many more.

This eclectic range of artists is shown in his music resulting in his songs not falling under a specific style. By drawing inspiration from multiple genres, no two songs of his are the same. This diversity in his sound showcases his talent and versatility as a singer – he states that he is just trying to make things that he thinks sounds cool.

SONG DEMOS //

CLICK FOR SONG DEMOS

EPK

DISCOGRAPHY

- Will Bryant
- 12th February 2021
- Label: Will Bryant
- Distributor: Ditto
- Promo lyric video // CLICK FOR PROMO VIDEO

Find Me

Download

Be Mine

Download

SWER VAGABONDS

PRESS REVIEWS AND NOTABLE ACHIEVEMENTS

Press reviews:

Popmusik review of previous single *Find Me* – "…The dream-like introduction builds up nicely to a 80's-inspired chorus. One can certainly recognise the **The 1975** and **LANY** influences. On the whole it is a strong and well produced pop song that you could listen to over and over…"

Notable achievements:

- Supported Harry Strange at a gig at Cafe Kino in Bristol
- Has been a regular performer at the fashion and dance event FUZE in Bristol

Tour dates: No scheduled events due to the Covid-19 pandemic.

Follow Will

https://soundcloud.com/willbryant

https://www.facebook.com/willbryantmusic/

https://www.instagram.com/willbryantmusic/

https://www.youtube.com/channel/UC28ZGoUa0Dt5FKcZDJsfHog

Contact details:
Label – Will Bryant
Artist – 07753289524,
bryantwem@gmail.com

Equipment required:
- Nord synth
- Microphones
- Electric guitar
- Drum machine

Will's own:
- Laptop
- Midi keyboard

Photographer: Nate Casely Hayford and Maria Molinero

// SOCIAL MEDIA // TWITTER

- At least one post per day with content related to the single release (not including retweets)
- Posts of behind the scenes progress. For example Will shares his creation process on Logic
- Show support to other artists by sharing their most current music and tweets
- Include hashtags
- Using the heat map opposite as a reference to know when to tweet at the most popular times. For example, on Friday between 9am and 1pm, or Thursday at the same times or Tuesday evening from 7pm till 10pm.
- Paid twitter ads will divert traffic to the website and other music platforms
- Retweet artists that influence Will such as 'The 1975', 'LANY', 'Frank Ocean', 'Kilo' as well as retweeting the fans of these artists.

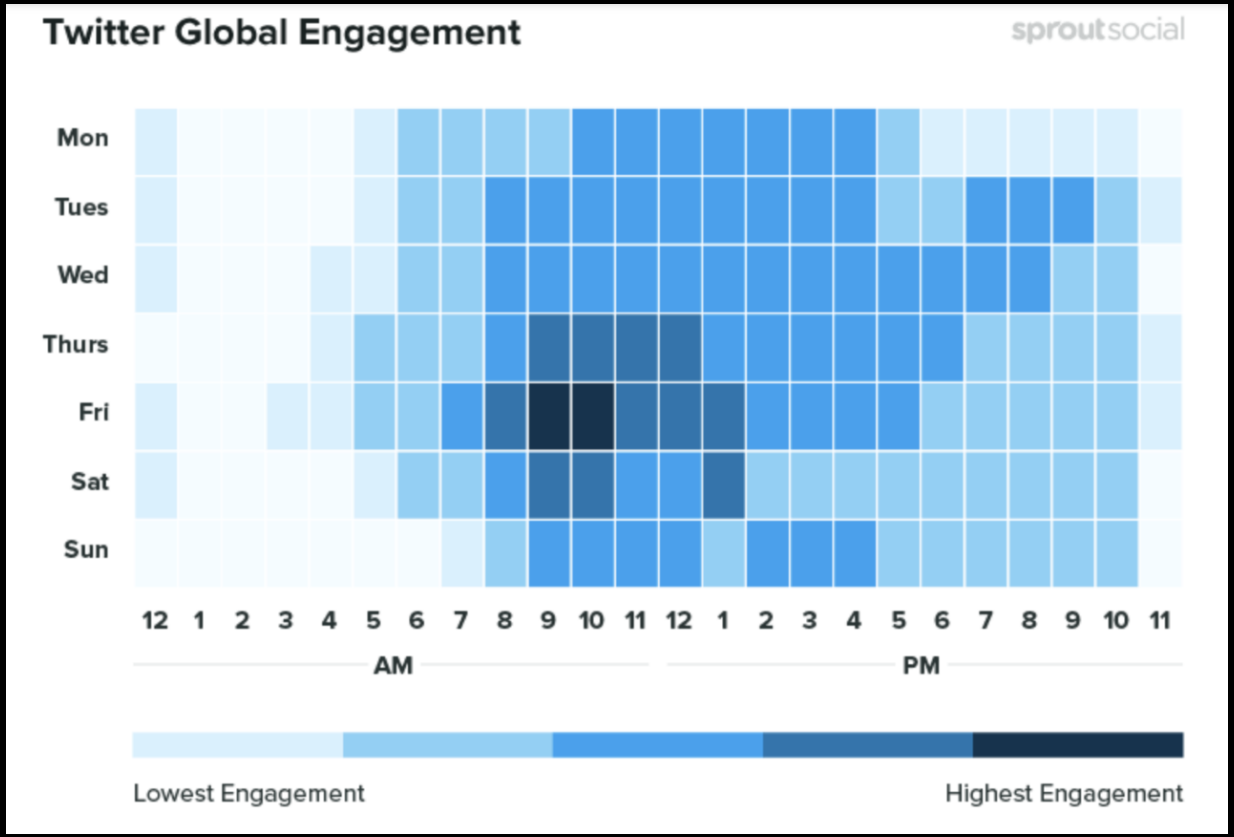


Figure 11 – Heat map to show popular Twitter usage times (Stettler, 2020)

PHOTOGRAPHY & INSTAGRAM

Theme of blue from the single cover for all photos. Photos taken of:

- Will in his hometown
- Collaborations with artists
- Studio photos
- Engaging in non-music related hobbies
- Wearing small clothing brands - brand collaboration
- Personal life e.g. photos with family and friends
- Childhood photos or other 'throwback' photos
- Scenic photos of where Will likes to go e.g. lockdown walks around London

INSTAGRAM

- Use of a business account to gain access to Instagram insights
- LinkTree used to optimise Instagram traffic. Other icons added to our LinkTree account will include an option to join the mailing list to divert followers to the website, a 'step in my closet' icon which will divert followers to buying merchandise, and a third icon to link followers to the promo video and subsequent music video. Setting up a pre-save option would also enable easy access to the single when it's released on different platforms.

INTERVIEW FOR PROMOTION (TO BE UPLOADED TO ALL SOCIAL MEDIA CHANNELS)

This interview combined with the promo video aimed to generate anticipation and excitement around the single release.

Q: WHAT'S YOUR BACKGROUND? HOW DID YOU GET INTO MUSIC?

A: I come from quite a creative and musical family, singing classically and playing the trumpet. About 4 years ago, I just started to listen to modern music really differently and really engage with it, and when I moved to Bristol, I got obsessed with electronic music and production.

Q: WHAT ARE YOU CURRENTLY WORKING ON? ANY EXCITING PLANS FOR 2021?

A: I'm currently working on a couple more singles to release in the next couple of months, and then work towards a 4 or 5 track EP towards the middle of this year. I'm just excited to have lots more music out and that I finally have time to just focus on music.

Q: WHAT'S BEEN THE BEST MOMENT OF YOUR CAREER SO FAR?

A: A highlight was definitely supporting one of my friend's headline shows in Bristol, where I ended up meeting some very important producers and musicians who I work with at the moment. Most recently though, I got some attention from some major labels after the release of my most recent single and that was incredible for me.

Q: WHAT WAS YOUR FAVOURITE SONG OF 2020?

A: My favourite song of 2020 was either blue by Kamal. or julia by Jeremy Zucker

Q: WHERE DO YOU HOPE TO BE IN 5 YEARS TIME?

A: In five years time, I'd like to have an album and 2 EPs released, and hopefully to have been performing them live. I'd like to have started my own independent indie label for undiscovered UK artists who make rap, alt-pop and electronic music, whilst putting on events to support them.

Q: NAME THREE ARTISTS YOU'D LIKE TO BE COMPARED TO

A: I'm gonna say 4 if that's alright. Four artists I'd like to be compared to are, The 1975, Jeremy Zucker, Beatenburg and Kllo.

MERCHANDISE //

- £247.32 for 50 T-shirts. Sell the t-shirts for £10 each which makes roughly a £200 profit (Total Merchandise, 2021).
- Displayed on the right is the quote from 'Total Merchandise' referring to our order.
- From the 50 t-shirts, we left 10 aside for an Instagram competition for followers to get the opportunity to win a free t-shirt. The competition would be carried out two weeks prior to the single release. Entering the competition would be completely free. Fans would have to follow Will's page, like the post of the t-shirts and tag at least three friends in the comment section. This promotion actively engages fans and builds a stronger relationship between Will and his fanbase.

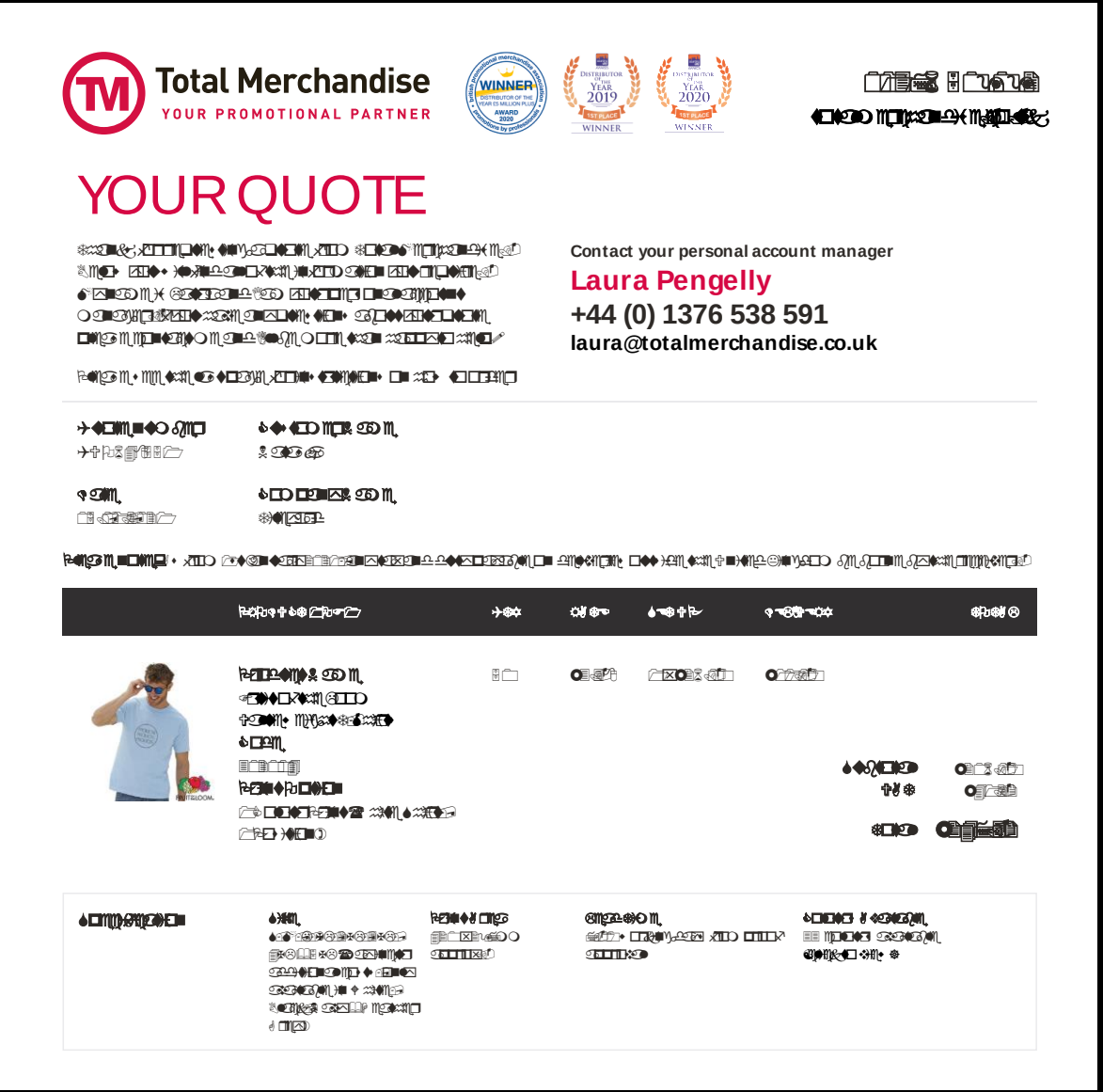


Figure 12 – Quote from 'Total Merchandise' for Will's t-shirts

MASTERING //

- To master the single ‘with you, always’ we used the software ‘Landr’ as professional mixing and mastering studios were unavailable due to Covid-19.
- The cost for a monthly subscription was £40. So mastering altogether for the single and remix contributed £80 (Landr, 2021).
- The operating budget states we had the tracks mastered professionally (£200 total) because ultimately we wanted the highest quality possible. However, by doing the mastering with Landr we saved roughly £120. Once studio space is available again we will re-master the tracks with the money saved.
- We chose the ‘gold pro’ standard option which included a number of mastering features and an unlimited capacity of three formats (MP3, WAV and HD WAV).

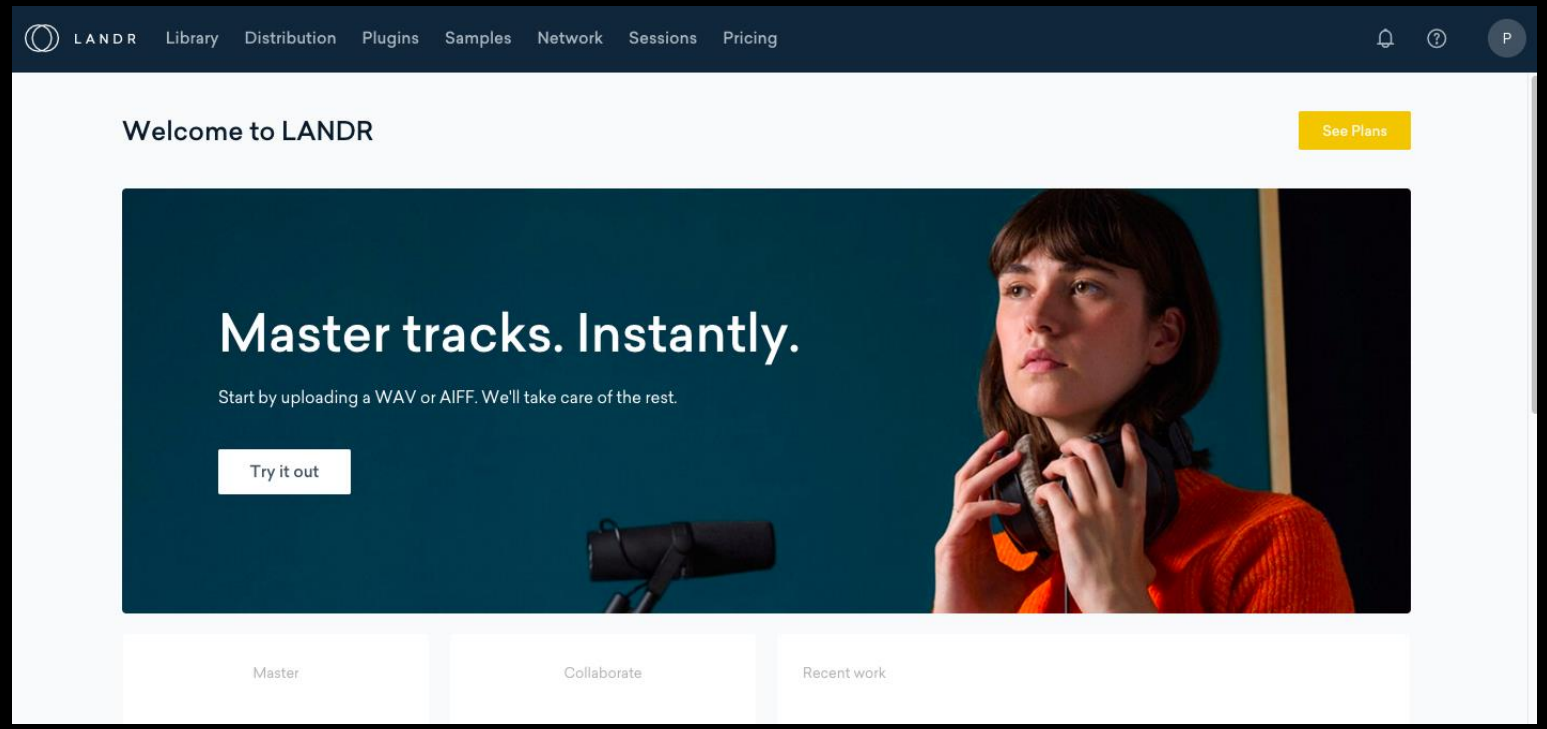


Figure 13 – Landr home page

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