

Creative Group Project
Group Raspberry Beret



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2017898

Creative Music Management

BMTY7000

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1. Project outline

For this assignment, my group and I have been tasked to develop an original artist campaign with a £500 theoretical budget. This campaign includes recording a single, planning for the digital release, and promoting the single. Our team decided on choosing a song that one of us was working on with a friend. They were planning to release the music under an alias that didn't yet exist, meaning we had to create an artist name and socials for the project too. This means our project started with the A&R of the track, sourcing a singer to sing over the instrumental, and determining the singer's compensation, followed by the recording, mastering, artwork and digital distribution. This portfolio will provide a more in-depth analysis of how this was accomplished, alongside how Ben and Danny created the pseudonym 'Aramu Muru'. This portfolio will also detail my role in the project and how we all combined our team efforts.

2. First zoom meeting & A&R session

Raspberry Beret originally consisted of Emma, Ben and I, with Kalina joining us later on due to her group members leaving. As we are doing our masters online, and due to COVID-19 restrictions, all of our discussions were done online. As soon as we learnt about our group, Ben made a Whatsapp group to discuss our project whenever we needed to. This was very important in making sure we all understood the project topic and scope. As well as Whatsapp, we made plans to schedule Zoom video meetings at least once a week to discuss any ideas we had on the project. With the combination of Zoom and Whatsapp, we were constantly in the loop with each other regarding the project status, resulting in no lack of communication or misunderstanding concerning the project.

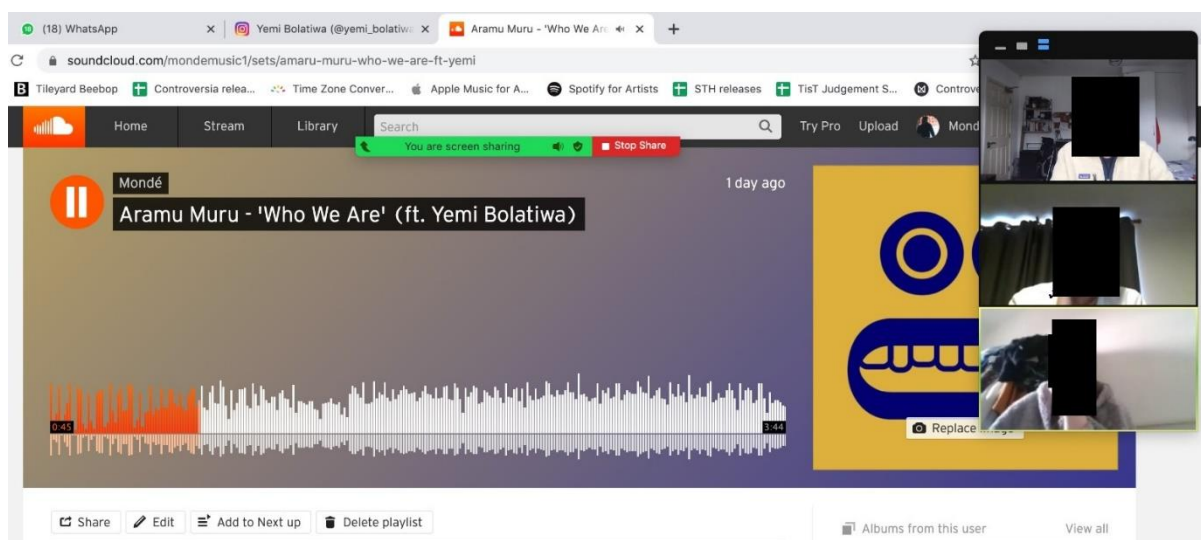


Fig. 1: Screenshot of first A&R session. Pictured: Ben, myself and Emma (top to bottom).

In our first Zoom meeting, we all spoke about what song we were going to create a campaign for, and we all had our ideas. I am an artist, so my idea would be a campaign for a single that I had already recorded. After thinking about it more, I found it might be a better idea to use something that has not been recorded as we could then document the recording

of a new song; plus, my genre is rock, so I believe it would be harder to get a decent remix of it. Emma's idea was to use her friend, who was a rap artist. She has been featured on popular rap channels, and it would be good for her to get a new song out on the scene. Our third option was Ben's idea, an electronic piece that he was working on in the very early stages of its making.

We also had another Zoom session when Kalina joined our group to show her the track.

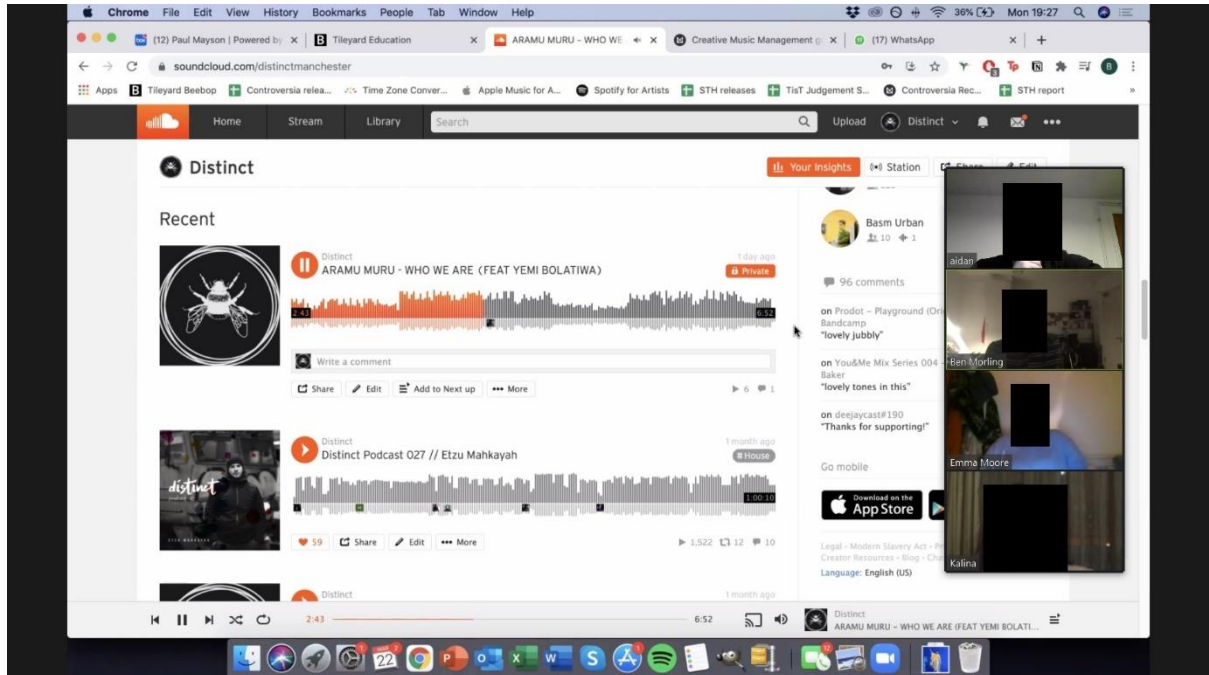


Fig. 2: Screenshot of second A&R session, which included vocals. Pictured: Myself, Ben, Emma and Kalina (top to bottom).

Ben also contacted Harry at Armada Music for some professional feedback on the track via email, which resulted in some excellent feedback on the song's direction, as seen in the email below.

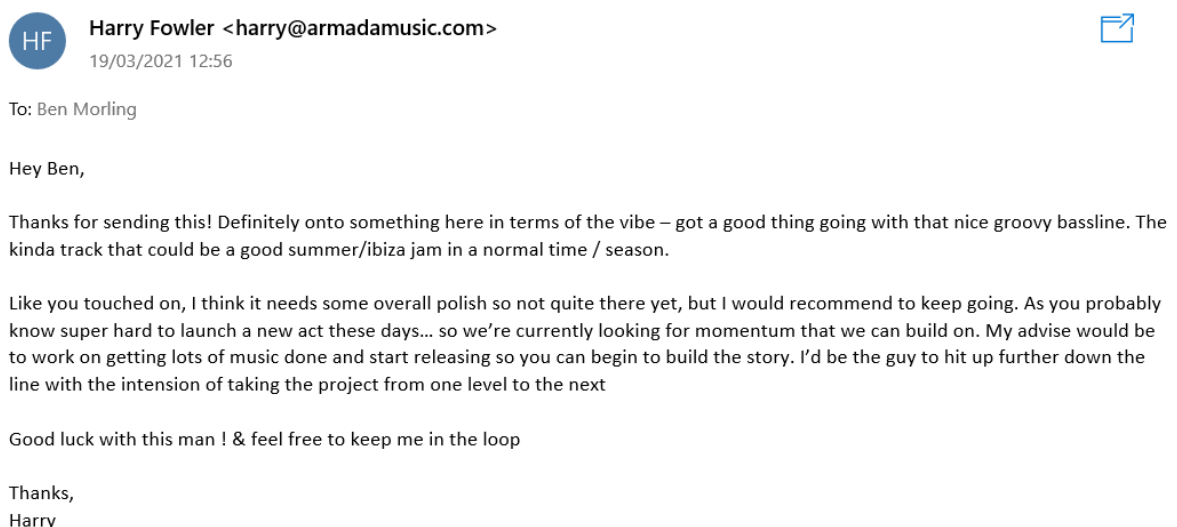


Fig. 3: Screenshot of feedback from Harry Fowler (Armada Music).

3. Group roles

During our initial zoom meeting, we also dished out who would do what. We used a website that Ben had previously used for his work called Milanote. This allowed us to put everything into one place where we could all access it and keep each other updated on what we were doing. Using this website, we could also assign each other tasks that we had to fulfil as part of our role in the project.

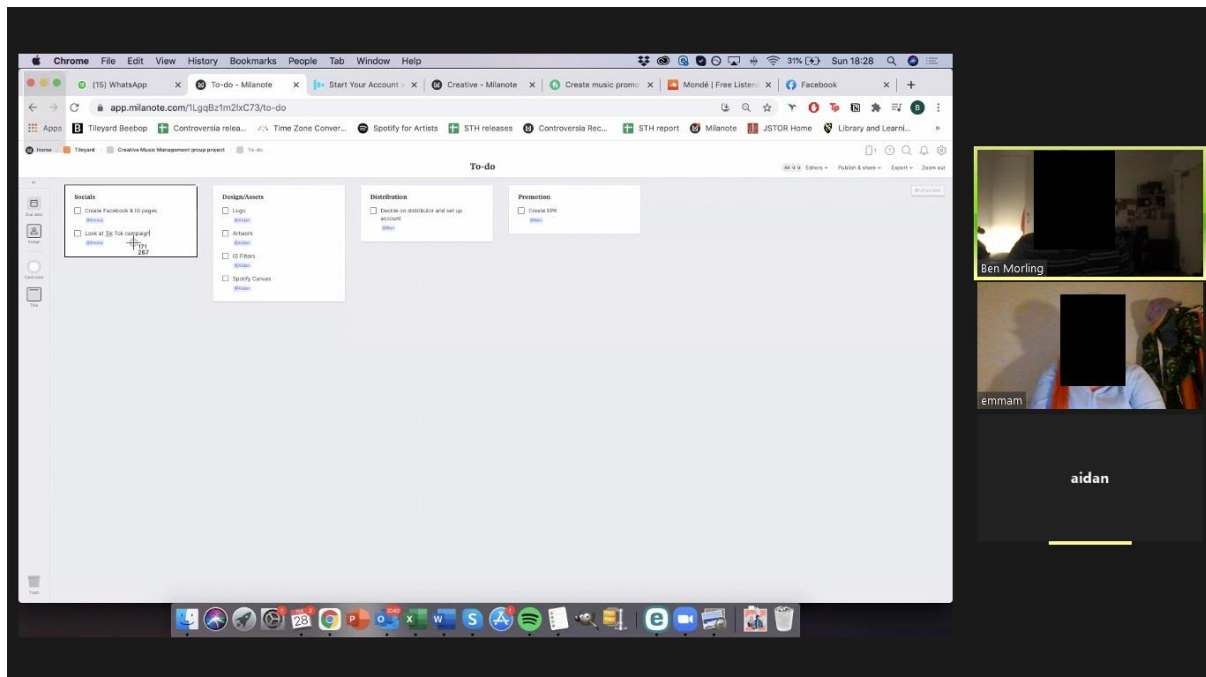


Fig. 4: Screenshot of our tasks being assigned in Milanote (Before Kalina joining us).

Ben's day job is that he works for a music PR agency; it seemed fitting for him to be in charge of everything PR related, including creating an EPK. As the track was also his, it was down to him organising the vocalist sourced (Yemi Bolatiwa), someone he had previously worked with and was willing to collaborate on the song with a discussed fee of £100. Ben's role was also to create the artwork, which is then where I came in.

My primary role was to create or find someone to create assets using the artwork that could be used for social media, including creating a Spotify Canvas and a potential Instagram filter.

Emma's role was to handle and create social media, alongside managing the budgeting and contracts, which she shared between herself and Kalina when she joined the team.

4. Project management tools

We initially used Milanote to store all the information for our project. After learning about Monday, we also used this to help create a timeline for everything. However, after learning that you had to pay after a trial expired, we decided not to use it anymore. We didn't want to spend any of our £500 theoretical budget on it, resulting in us sticking with Milanote and using Google Drive for sharing files.

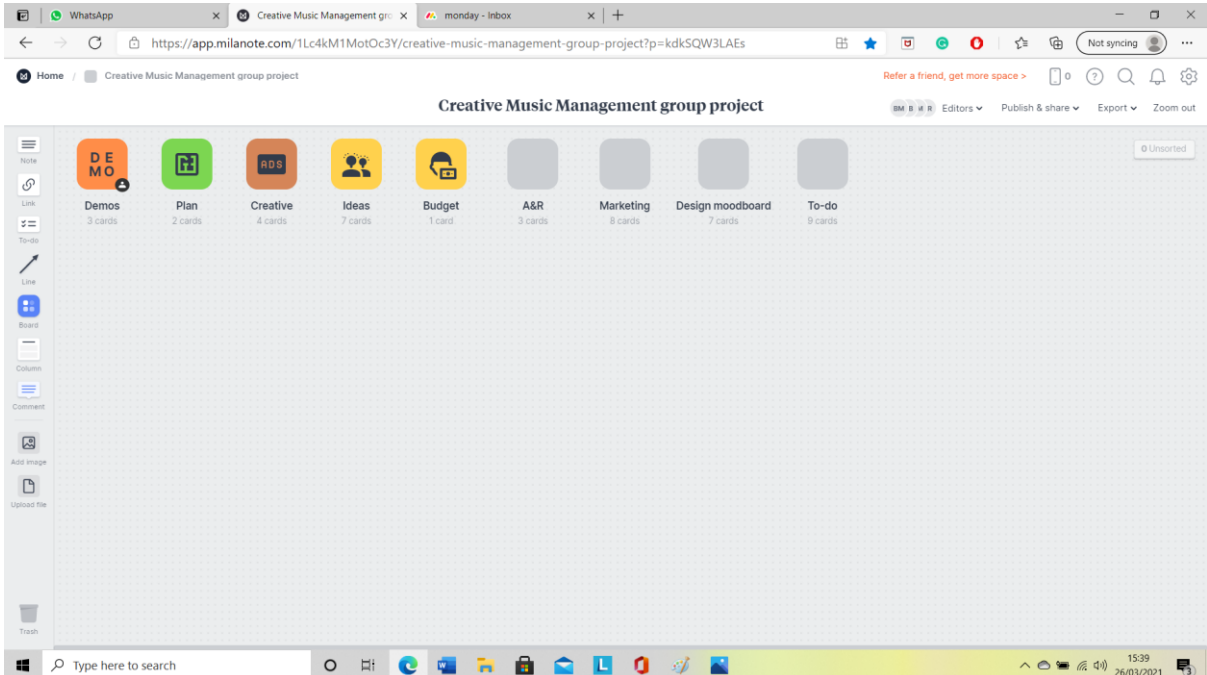


Fig. 5: Screenshot of Milanote dashboard.

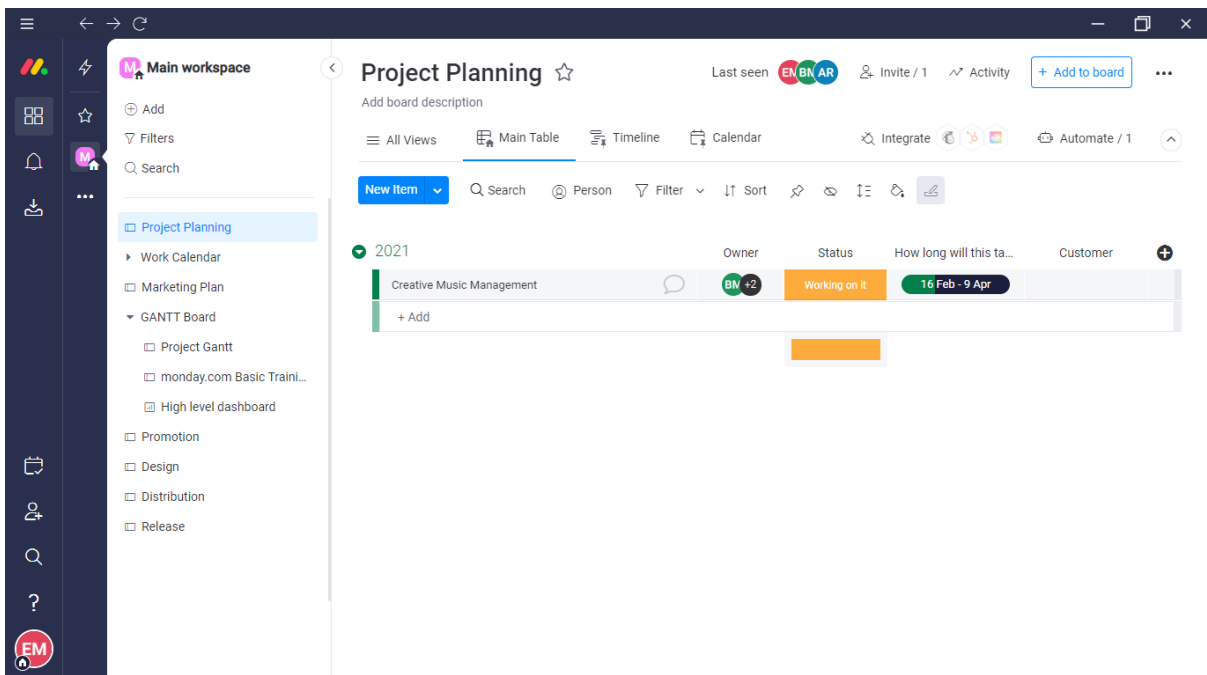


Fig. 6: Screenshot of Monday dashboard.

We eventually solely used Google Drive to share files. Google Drive became favourable due to being easy to use and that we could store everything in one place, and everyone could access it whenever they needed it (Ciccarelli, 2021).

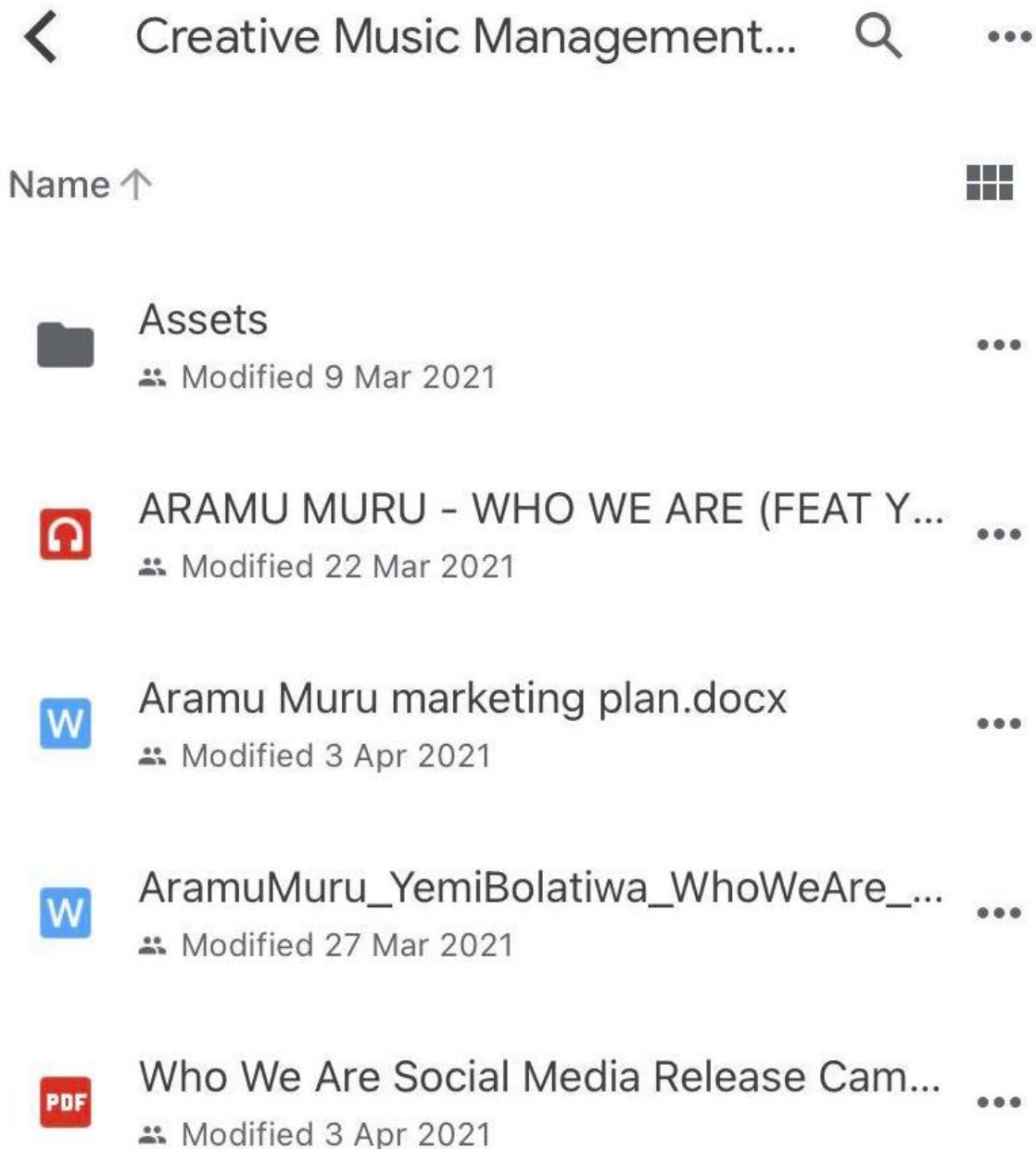


Fig. 7: Screenshot of Google Drive.

Fig. 8: Photo of Yemi Bolatiwa from her Twitter @yemibolatiwa1

5. Sourcing a vocalist

Ben contacted vocalist Yemi Bolatiwa through email, resulting in them agreeing for a recoupable advance of £100 to pay to her and once recouped a 33% split of royalties. Ben then contacted Ian Penman at New Media Law, who said he would draft up a splits agreement for us.



6. Creating Aramu Muru and “Who We Are”

Ben and his creative partner Danny created the faceless duo Aramu Muru, who would release the song they had previously made featuring Yemi Bolatiwa. Danny created artwork for the project, which was then sent to Emma and me. Using the artwork as a foundation, we developed assets that were used to promote the duo on social media. This took a few attempts at getting the correct artwork with the right track name “Who We Are” and the correct spelling of Aramu Muru. Due to time constraints, I took it upon myself to fix the artwork faults on Microsoft Paint, making them ready to use.

We discussed potential distribution services to use. I initially was backing Amuse as I use them and think they are one of the best distribution services available right now. In the end, Ben and Danny decided on Distrokid, where they paid a fee of £35 for the year. Distrokid was selected because Ben was more familiar with their services, and he wanted to avoid the learning curve associated with using a service he was unfamiliar with. The planned release for the song was still not certain, but for now, we were sticking with May 7th, as we felt we needed more time to build a following before the release as new socials had to be created for the new artist. Although Yemi already has a relatively decent following, we felt for the song to be successful; we would need Aramu Muru to have a larger following.

The screenshot shows the Distrokid release scheduling interface. It includes several sections: 'Release time' with a dropdown for 12:00 AM, 'Time synchronization' with a radio button for 'May 7, 2021, 12:00 AM in the listener's time zone', 'Preorder?' with a radio button for 'No, don't let anyone buy it until the release date', 'Record label' with a text box containing 'Aramu Muru', and 'Album cover' with a preview of the album art. The album art features a yellow background with a blue circular pattern and the text 'ARAMU MURU WHO WE ARE (FEAT. YEMI BOLATIWA)' at the bottom. Below the album cover, there are two warning icons: one for 'Don't increase the size of smaller images' and another for 'Stores will reject artwork that contains a website address (URL), Twitter name, or any image that's pixelated, rotated, or poor quality'.

Fig. 9: Screenshot of release being scheduled on Distrokid.

Ben created a press release, which gave details about the song and some more information on the featured artist, Yemi Bolatiwa. The importance of this press release was to notify media channels about the artist and the release to build some hype over the release of the track (Wolfe, 2021). Ben already has good connections, so we could connect with a few radio stations that would feature the song.

Ben emailed a couple of contacts and received some excellent feedback on the song, which helped a lot in the song's general direction, and we also managed to get a front-page feature on Beatselector Magazine.

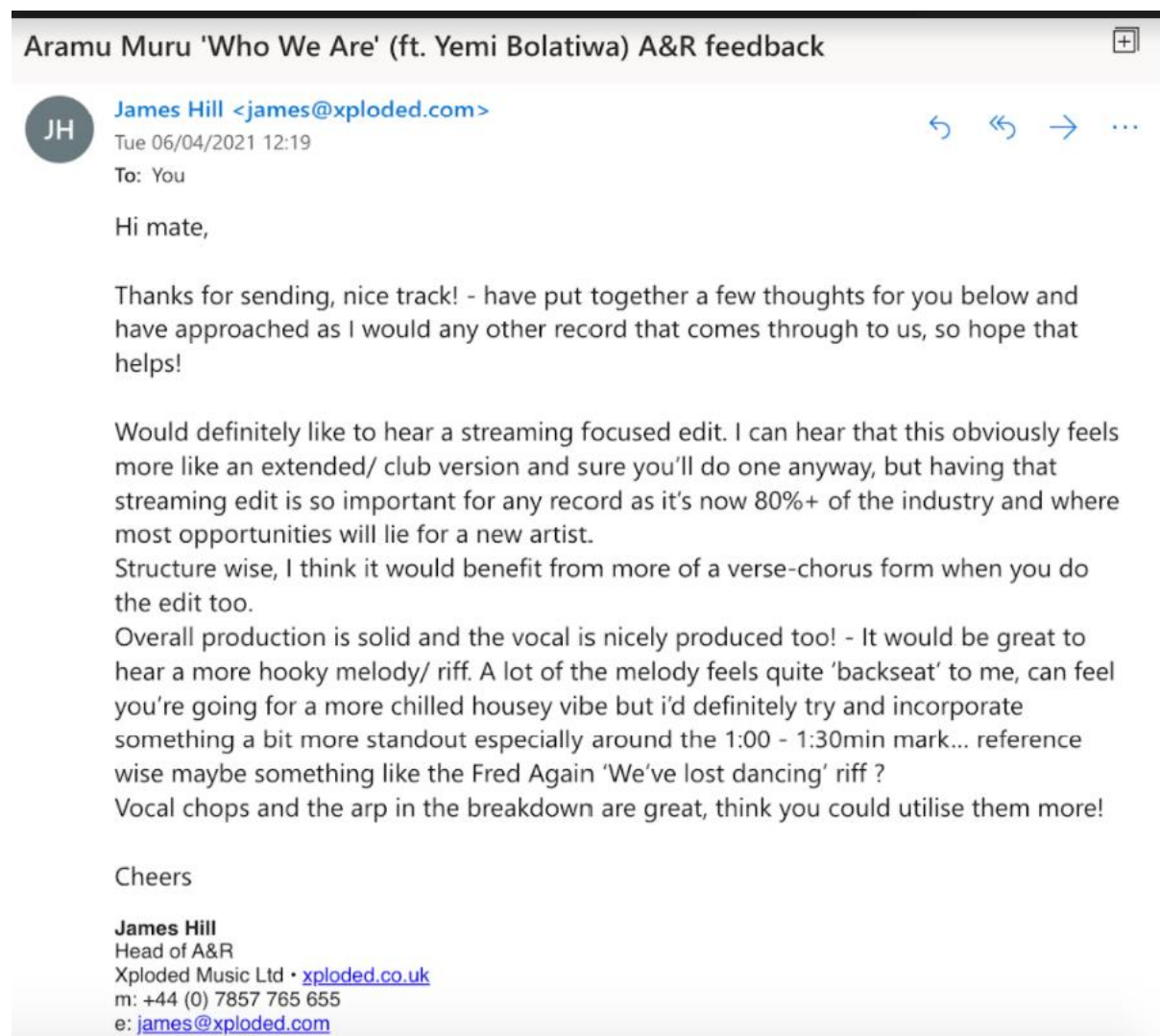


Fig. 10: Screenshot of feedback from James Hill (Xploded).

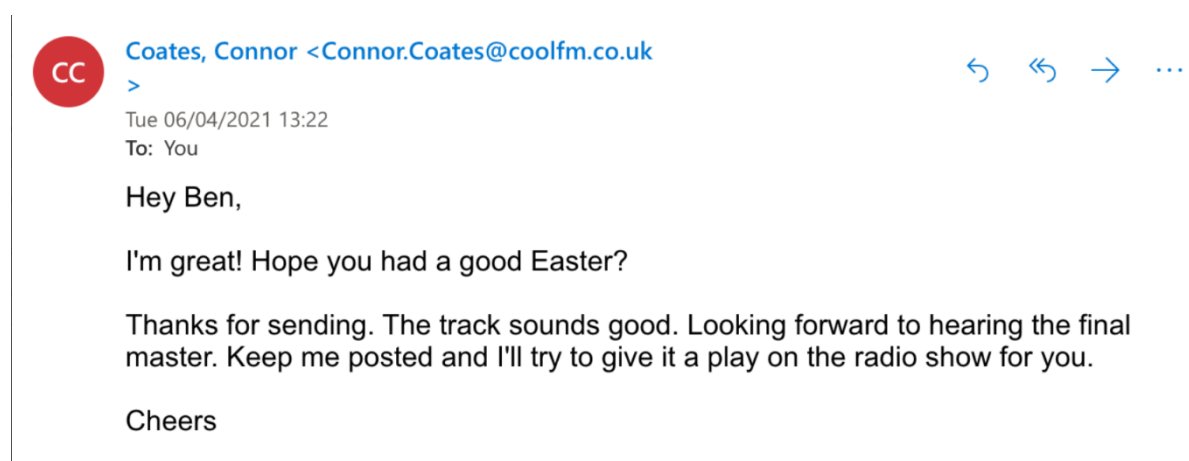


Fig. 11: Screenshot of feedback from Connor Coates (Cool FM).

BEATSELECTOR
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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 ...



Fig. 12: Screenshot of Beatselector Magazine's front page.

Ben and his brother filmed some behind the scenes footage for promotional use, which featured the animation I had someone create at the end.



Fig. 13: Screenshot of behind the scenes footage. Available at:
<https://drive.google.com/file/d/1pB3DejXSi0Ktk-Z4BIS9kFqmf0vIC6L7/view?usp=sharing>

Yemi also filmed an acapella version of the song for promotional use too.



Fig. 14: Screenshot of Yemi Bolatiwa acapella video. Available at: https://drive.google.com/file/d/1DJnR5GZ0_DeUspU_v7BVegHOsOBvy0xX/view?usp=sharing

Emma also created all of the Aramu Muru social media pages, which would be vital in promoting the song.

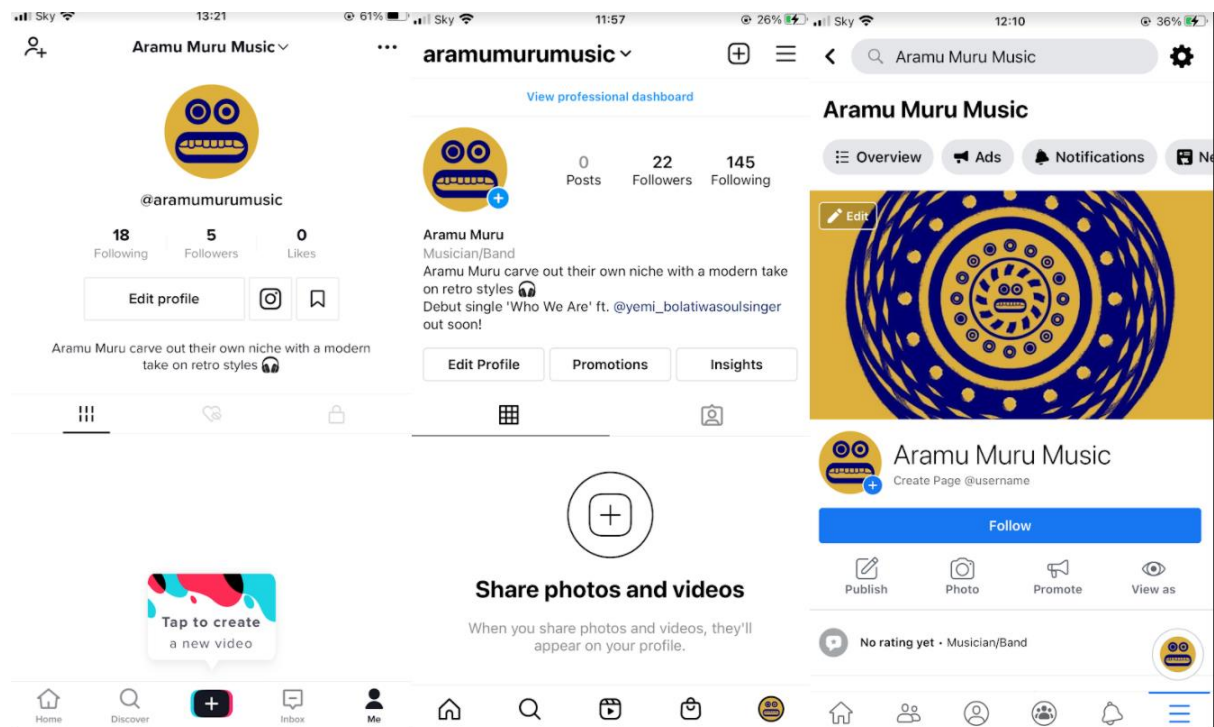
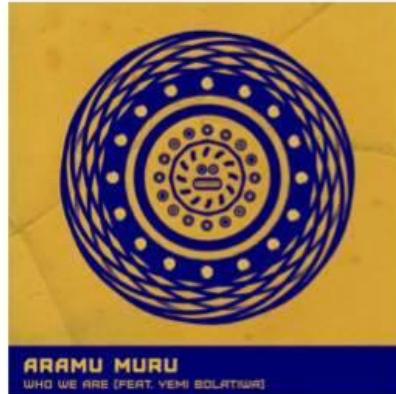


Fig. 15: Screenshots of Aramu Muru Tik Tok, Instagram and Facebook page.



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](#) <<

Born 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 maintain the 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 enquiries please contact Ben:

Tel: +44 (0) 7710 433 080 **Email:** info@benmorling.co.uk

Fig. 16: Aramu Muru press release.

The song itself can be heard at the following link:

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

7. Splits agreement

We wanted to make sure that our splits agreement would be done correctly, so Ben made contact with Ian Penman from New Media Law, our Legal & Business Affairs lecturer. Ian was more than happy to draft up a splits agreement contract for us. Kalina then sent the details required to Ian for him to draft up a splits agreement contract for us to use.

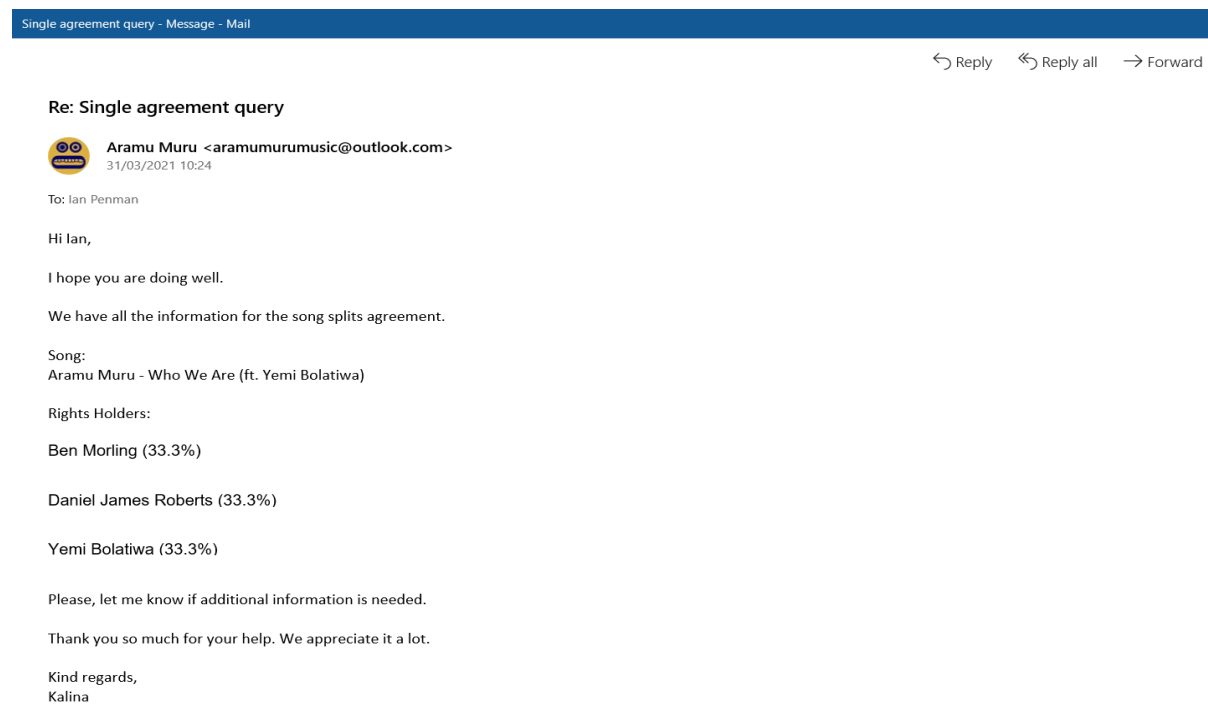


Fig. 17: Screenshot of an email containing artist details for the splits agreement. Addresses censored.

Fig. 18: Songwriter’s Split Sheet. Addresses censored.

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	_____	33.3%
Daniel James Roberts	_____	33.3%
Yemi Bolatiwa	_____	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): _____

8. Promotional videos and artwork

Danny, the other half of Aramu Muru, created all the initial artwork for the duo and also some artwork for the single, which can be seen on the right-hand side.

I used Videoleap to create a 30-second snippet of the track with the circle in the artwork spinning. Bear_shadow had animated the circle spinning animation on Fiverr for £13.53.

Bear_shadow was sourced due to a lack of skills as none of us could animate the artwork itself, and utilising his services would be less time consuming for us.



Fig. 19: Aramu Muru – “Who We Are” single artwork.

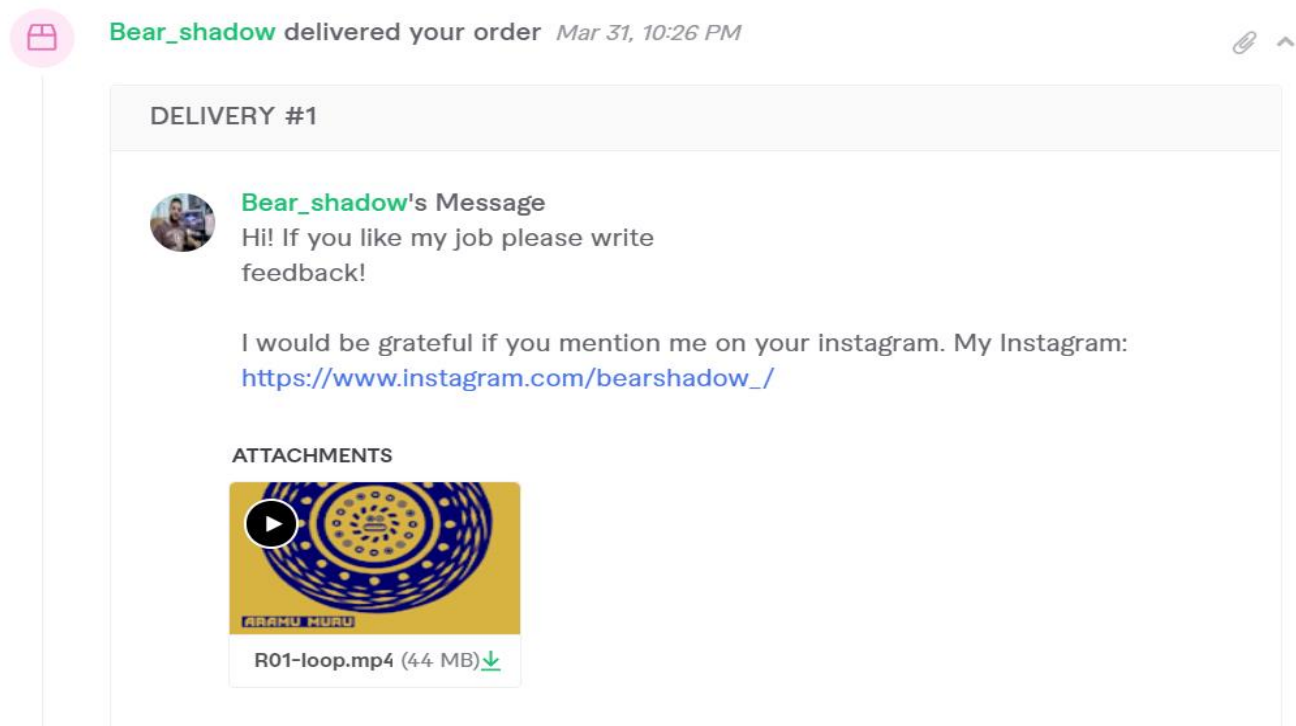


Fig. 20: The delivery of an animation that Bear_shadow created for our project.

I also contacted Huzaifak27 on Fiverr to create another promotional video for the artwork, costing £5.53, which had some excellent effects added to the bottom and displayed stores the song would be available on. This would be used on the day of the song's release.

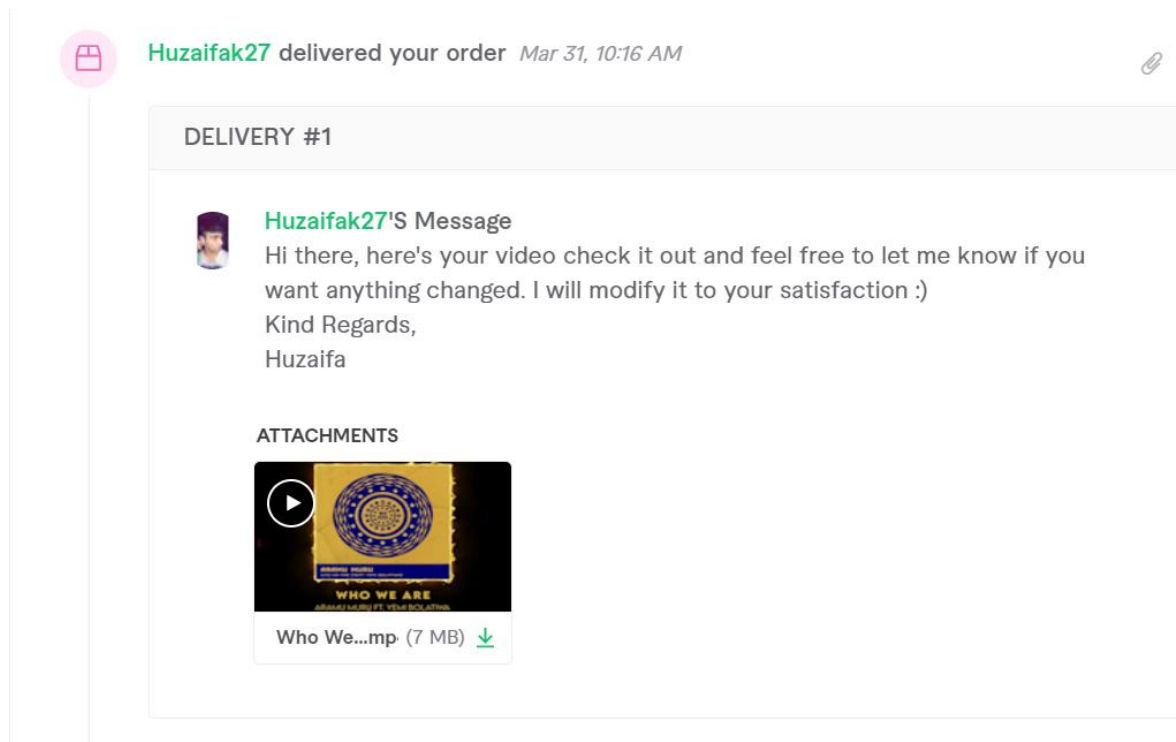


Fig. 21: The delivery of a promotional video that Huzaifak27 created for our project.

9. Marketing plan



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 to 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
 - 3* party Youtube Upload
 - Follow up with media targets and radio
- 1 week post release
 - Rapitch 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
 - Momrag
 - 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 (Beatsector Magazine confirmed)
- Beatsector Mag confirmed

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

TARGETS

UK

- DI Mag
- Mixmag
- Skiddle
- We Rave You

US

- Beatsector 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)
- DI Mag DE (track coverage and Releases Der Woche playlist)
- Dance Charts (track coverage and release review playlist)
- Beatport (Beatport's Introducing feature)

Spain

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

France

- DI Mag France (review)
- Tuag FR (review)
- Tuag Mag (review)
- Guettapen (review)

RADIO

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

Fig. 22: Screenshots of the marketing plan created by Ben.

The song was now ready for its final master; all social media pages had been created, along with all artwork and images. Ben made a marketing plan that detailed the information about the song and who our target audience is. With this information, Emma was able to create a social media release campaign. The social media campaigns main focus was on Tik Tok, Instagram and Facebook.

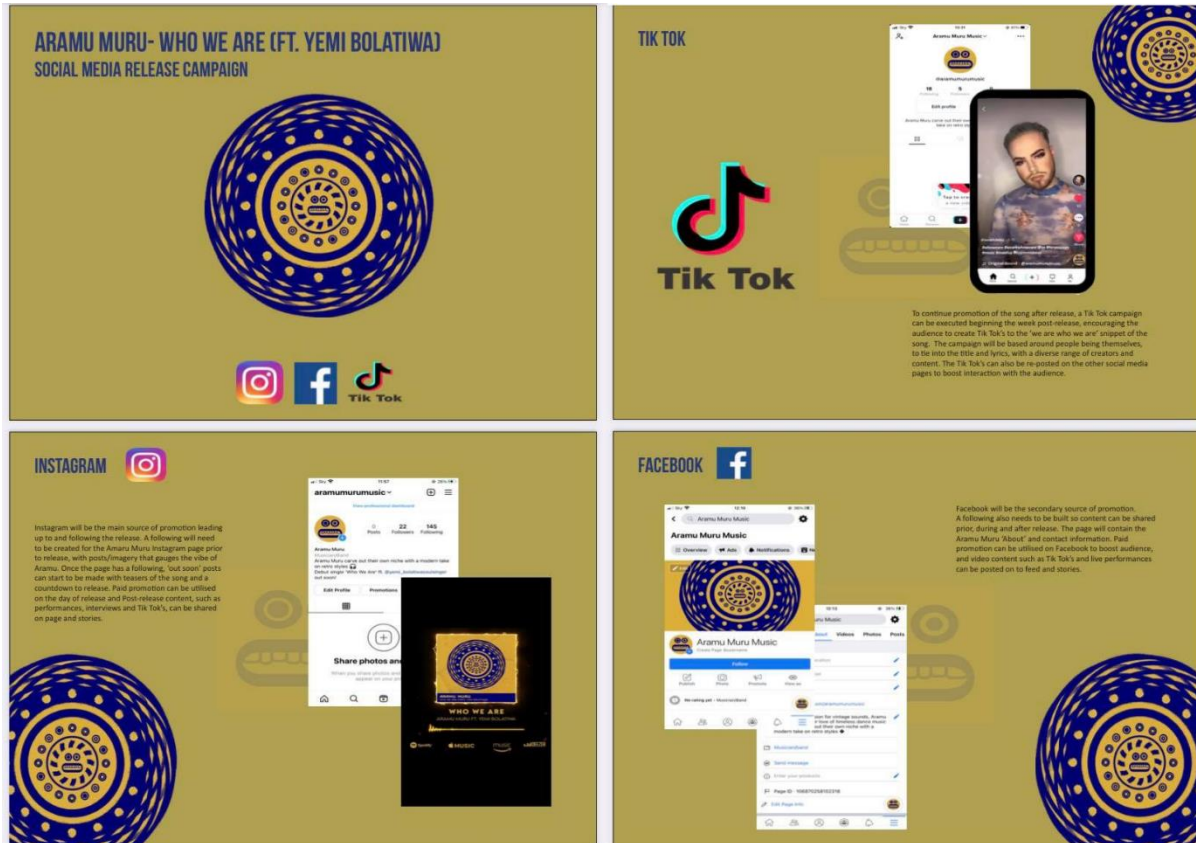


Fig. 23: Screenshots of the social media campaign.

SOCIAL MEDIA SCHEDULE						
WEEK 1 - ONE WEEK PRE RELEASE						
MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
-Follow/gain followers on Instagram, Facebook and Tik Tok	-Instagram Post dump to gauge the vibe of page/ Aramu (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	-Link to pre-save on stories	-Link to pre-save on stories	-Link to pre-save on stories	-Release 'out now' animated post with song and streaming platforms	-Continued promotion of song on stories, instagram/fb	-Continued promotion of song on stories, instagram/fb
-“Pre-save” post on page with snippet of song	-Countdown to release on stories	-Countdown to release on stories	-Countdown to release on stories	-Paid promotion post on socials (continuing)		
		-Post about Yemi on stories		-“Out now” posts on stories		
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	-Continued promotion of song on stories, instagram/fb	-Post clips of interview to stories	-Post interview	-Continued promotion of song on stories, instagram/fb	-Post teaser of live performance on stories
	-Push narrative of the song- inspiration behind lyrics etc.	-Post tease of video with Aramu/ Yemi talking about the project	-Tik Tok campaign posts- encourage audience to create Tik Toks to the song	-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	-Continued posting of content to build social pages	
				-“Thank you” post	-“Coming up” Posts	

Fig. 24: Screenshots of the social media schedule.

The social media campaign featured a schedule that Emma had created, which details all the steps we must follow to achieve the best result for the song, starting from a week before the song's release up to two weeks after the song's release.

We decided that Instagram was going to be the primary source of promotion. The goal was to create a following on the Aramu Muru Instagram page and then release a post detailing that the song would be out soon. Facebook will be the secondary source of promotion, as we feel Instagram is more prevalent in terms of younger audiences. Emma has created a Facebook page for Aramu Muru, and content will be shared from Instagram and Tik Tok to the page. On Tik Tok, we plan to encourage the audience to create Tik Tok's to the song section where it says "we are who we are". The song is about being yourself, and our plan is for people to express this in their videos with the "we are who we are" snippet of the song playing in the background. We were going to be using a lot of paid promotion on Instagram and Facebook to increase the reach of our target audience, which Kalina organised as she has experience in advertising through Facebook and Instagram.

Edit Audience

Select the location, age, gender and interests of people you want to reach with your ad.

Audience Name
Aramu Muru

Gender
All Men Women

Age
18 35

Locations
Type to add more locations
United Kingdom
London +25 mi

Potential Reach: 2,400,000 people
Your audience is defined.

Estimated Daily Results

Metric	Value
People Reached	4.2K - 12.1K
Link Clicks	123 - 354

Payment Summary
Your ad will run for 10 days.

Total budget £50.00 GBP

Detailed Targeting

Add people who match at least one of the following

Interests
Arts and music House music DJ mix Electronic music Duke Dumont Jamie Jones (DJ) Hot Creations Gorgon City Jax Jones

Suggested For You
Music videos Pop music Rock music Filmmaking

For advanced targeting features, go to [Ads Manager](#).

Potential Reach: 2,400,000 people
Your audience is defined.

Estimated Daily Results

Metric	Value
People Reached	90 - 261
Payment Summary	Your ad will run for 25 days.
Total budget	£2.00 a day x 25 days = £50.00 GBP

Fig. 25: Screenshots of the Instagram and Facebook ad setups.

In total, we are planning to spend £200 on promotion. £50 will be allocated to promoting the Facebook page, another £100 in total to promote the "out now" post on release day on Facebook and Instagram. We will spend an additional £50 an effort to pay for somewhat

popular influences on Tik Tok to create videos with the song to increase the song's popularity.

We also used our contacts to reach out to We Rave You and were sent their media kit detailing various advertorial costs. We decided to go for one because it would help build the publicity, and it was necessary as a new project to leverage different audiences.

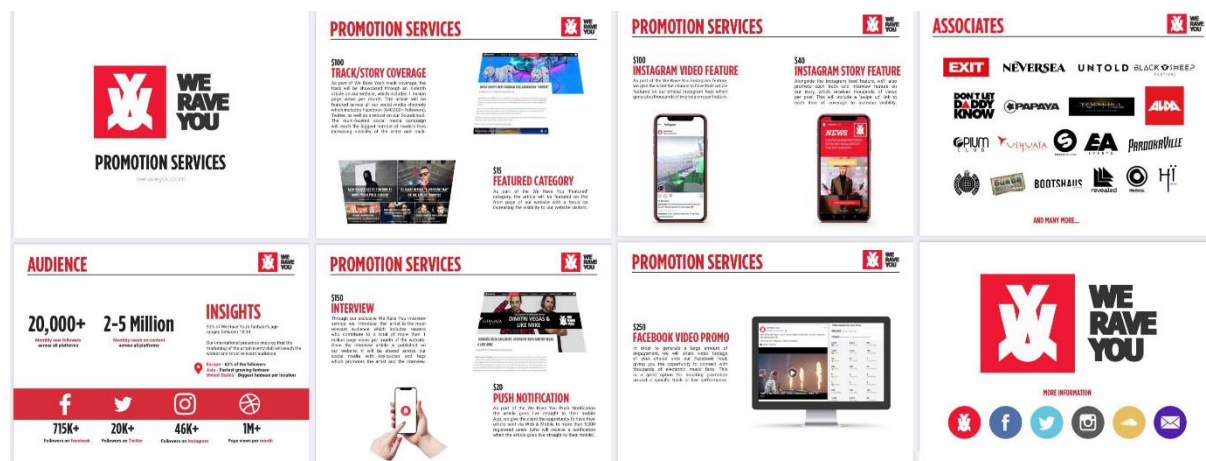


Fig. 26: Screenshots of the WeRaveYou media kit.

The media kit details various promotion services that they provide. We believed that we could benefit from the track/story coverage where the track is showcased through an in-depth article on their website and the featured category that features an article on their website's front page.

10. Remix

I contacted my producer for a remix to see if he would be interested as he usually specialises in making electronic music. He sent me some examples, which I then forwarded to the group. We decided that he would be good at creating a melodic techno/progressive house edit, which would make a good club version of the song. For the remix, my producer was excited to experiment with some more bass and distortion, as these are his specialities when it comes to remixing and creating electronic music.



Tim

09:17

To: Aidan Regnaud >

Remix

Hi Aidan,

Further to our chat on the phone, I can do a remix of 'Who We Are'.

I will need parts/stems - if you could fire them over to me, I'll put it in my shcedule

Thanks

Tim

SeaviewStudio Ltd

07877594555

Fig. 27: Screenshot of remix confirmation from Tim.

Due to my producer being busy and a delay in the songs stems being sent to me by the artist for me to then forward to my producer, the remix was not ready for this assignment's deadline but is planned to release shortly after the song's release.

Kalina created a remix contract for us to use. She has worked with people to create remixes before, so this was something she had done before, and it was good to have her input as some of us were unsure how to approach this.

Fig. 28: Remix contract.

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 to 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 Work 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: _____

11. Budgeting

Kalina managed our budget via a spreadsheet on Google Docs. Using this spreadsheet, we could ensure that money is allocated to things correctly and spend money supporting our objectives. This spreadsheet helped us all to understand our priorities (Banks, 2018). As seen in the screenshot below, we managed to finish our campaign just under budget.

	A	B
1		Amount
2	Song Production:	
3	Vocalist	100
4	Mastering	12.5
5		
6	Song Distribution:	
7	DistroKid	35
8		
9	Visuals:	
10	Promo video & animations	5.53
11	Animation	13.53
12		
13	Promotion:	
14	Facebook Ad (page likes boost)	50
15	Facebook Ad (single out now)	50
16	Instagram Ad (single out now)	100
17	TikTok Influencer	50
18		
19	<i>We Rave You</i> track/story coverage	72.12
20	<i>We Rave You</i> featured category	10.82
21		
22	Total:	£499.50

Fig. 29: A budget spreadsheet Kalina created.

I believe that we budgeted ourselves well and could have spent even less. However, we felt we wanted to utilise the £500 as best as possible to promote the song on its release to generate more streams and potentially create a following for Aramu Muru, which would lead to future projects.

Due to Aramu Muru being a new project and not having a fan base before the song's release, our focus to generate income is on streaming numbers. With Yemi Bolatiwa currently having around 561 monthly listeners, we hope to tap into her listeners, considering that she is featured on the track. We would have liked to create merch or do ticketed events online, but this wasn't possible due to having no fan base as a new project.

Word Count: 2245

12. References

Banks, K. (2018) *The Importance of Budgeting in Business*. Available at: [The Importance of Budgeting in Business | WLF Accounting & Advisory](#) (Accessed: 5 April 2021).

Ciccarelli, D. (2021) *Google Drive Review: Everything You Need to Know*. Available at: [Google Drive Review: Everything You Need to Know | GoSkills](#) (Accessed: 5 April 2021).

Wolfe, L. (2021) *Press Releases and Their Purpose*. Available at: [Press Releases and Their Purpose \(thebalancesmb.com\)](#) (Accessed: 5 April 2021).