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STUDENT ID: 2022922

MODULE: CREATIVE MUSIC MANAGEMENT

ASSIGNMENT: PORTFOLIO

TUTOR: HARRY LECKSTIEN

CREATIVE MUSIC MANAGEMENT PORTFOLIO

GROUP: RASPBERRY BERET

WORD COUNT: 2355

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ARAMU MURU- WHO WE ARE (FT. YEMI BOLATIWA)

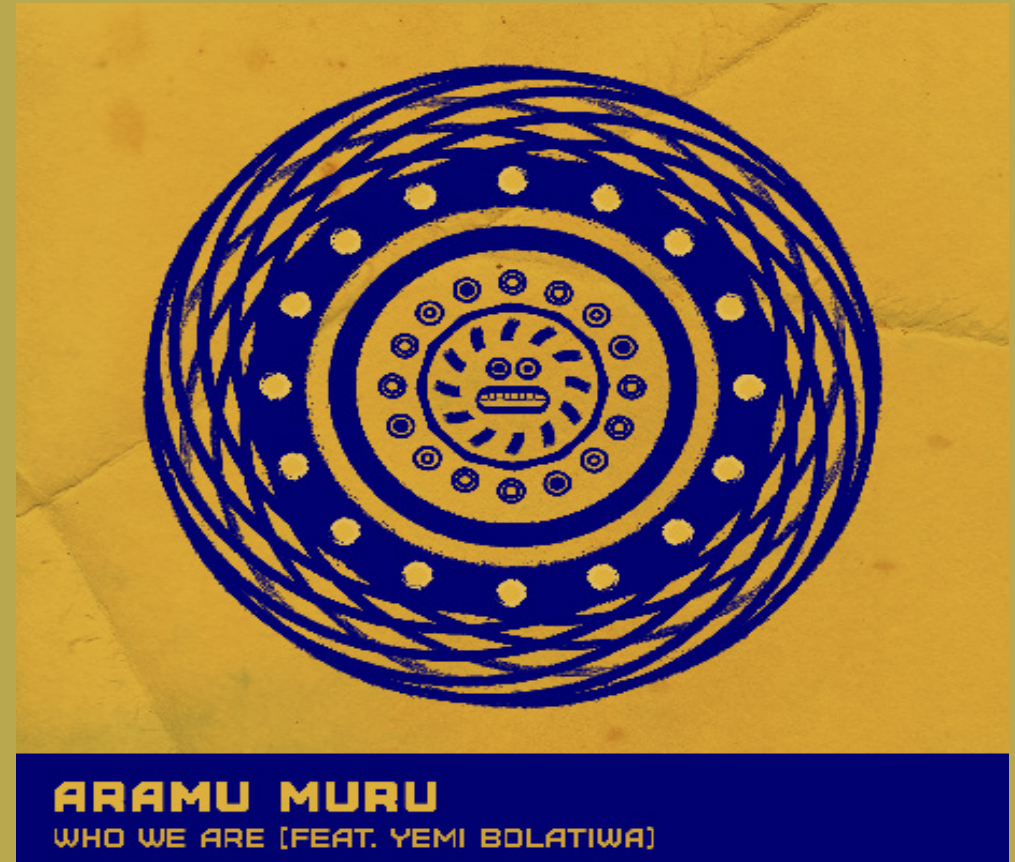


Figure 1: Who We Are Single Artwork Created by Danny

PROJECT OUTLINE

For the Creative Music Management project, myself and my group were given the task of developing an artist campaign, working with a theoretical budget of £500. The campaign involved recording a single and planning its digital release, creating media assets to accompany the song for promotion, as well as a Remix. One of the members of the team were in the early stages of a electronic deep house music project with a friend, so we chose to focus the campaign on their debut single. The duo had already began making the song but did not yet have a name for themselves at the start of the project, therefore not having any prior promotion or social media. Ben and his creative partner Danny decided on the alias, 'Aramu Muru', which the team then created a social media presence for. The first stages of the project involved A&R sessions and sourcing a vocalist, leading to the recording, and mastering of the song, followed by digital distribution, the marketing plan and the creation of artwork and media assets. This portfolio goes into depth about the development of the campaign, highlighting my personal contribution to the project as well as the combined effort of the team.

ZOOM MEETINGS AND A&R SESSION

At the beginning of the project, the group was made up of three members, myself, Ben and Aidan. The fourth member of the group, Kalina, joined the project later due to members of her original group leaving the course. All our communication during the course of the project was done through Whatsapp and Zoom, as our master's degree is online, and also as we were unable to meet in person due to the COVID-19 pandemic. I created a Whatsapp group chat which would be our main source of communication throughout the process. It allowed us to communicate quickly and efficiently whenever we needed to, which was even more important considering the circumstances. In addition, we agreed to schedule a Zoom meeting at least once a week to check on progress and gather our ideas.

Myself, Ben and Aidan were present for our first Zoom meeting, where we discussed our initial ideas on who we think may be a good fit for the focus of the project. We used the Milanote project tool to collate our initial ideas, where we could post our suggestions for artists, songs, design mood boards and so on. When Kalina joined the group, we scheduled another Zoom meeting to show her the demo of the track and get her up to speed with what we had been doing so far.

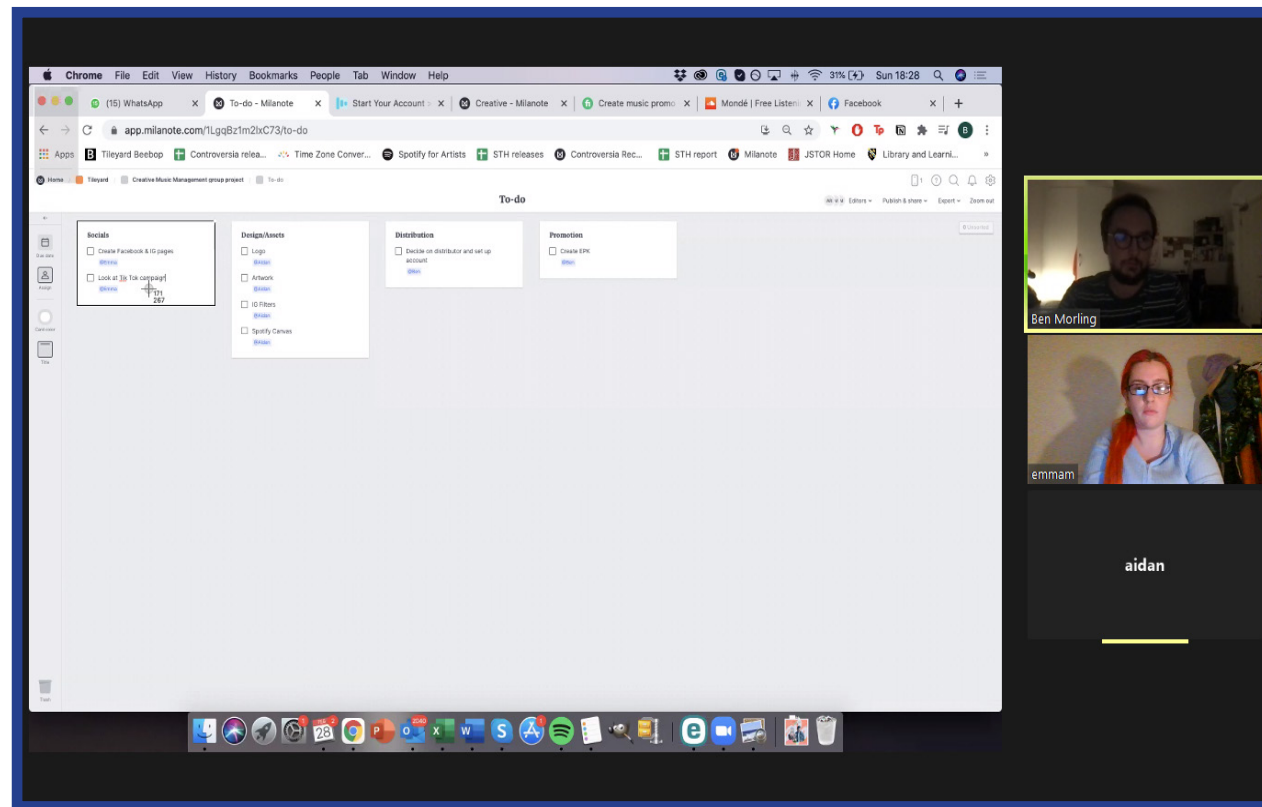


Figure 2: First Zoom Meeting With Emma, Ben and Aidan

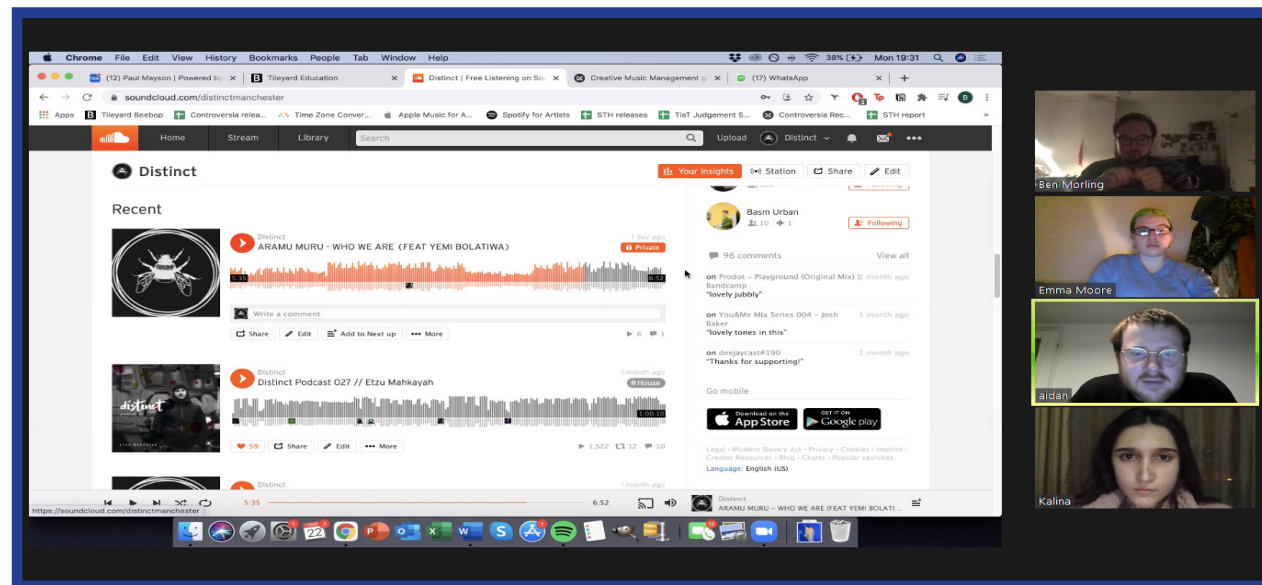


Figure 3: Second Zoom Meeting With Kalina

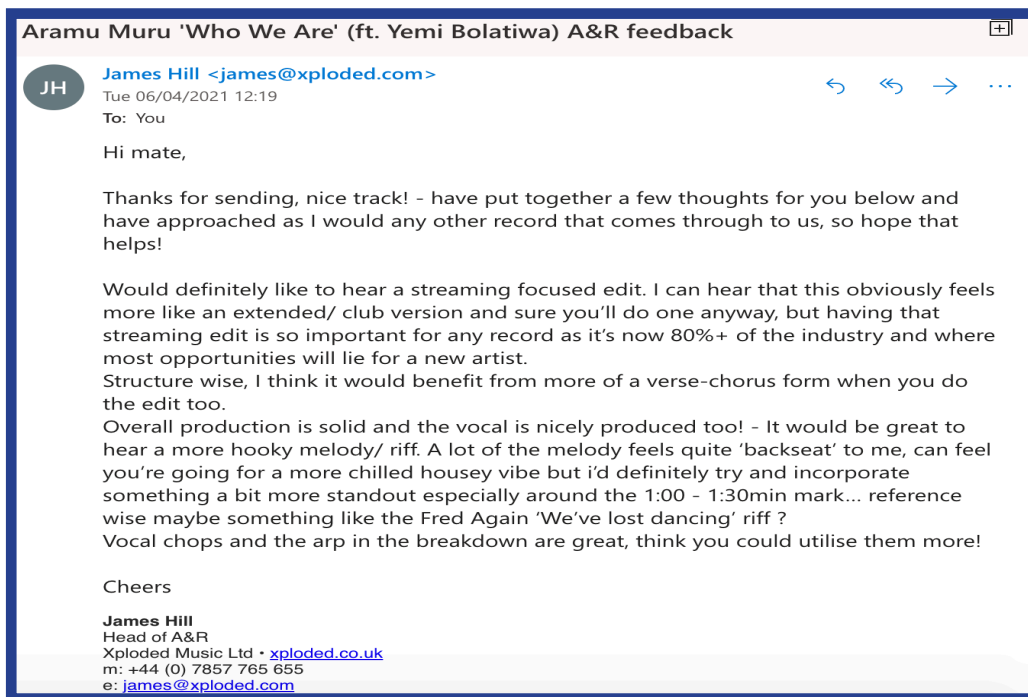


Figure 4: Email Exchange with James from Xploded Music

My idea was to focus the project on a friend of mine who is an up and coming female rapper/singer, as she has had decent exposure on platforms such as GRMDaily and Youtube, and had a catalogue of songs that she was planning to release. After pondering on it, this did not seem like the best route to go down as we needed a more solid foundation to work with, and it was unclear when or what she would be releasing as she was in-between management at the time. Aidan is an artist himself, so suggested we use a song that he had already recorded. He decided not to opt for this in the end, as his genre of music is rock and may have been harder to remix, and thought it would be better for the project to use a song that had not yet been recorded. Ben's idea was to use the song 'Who We Are' that he had been working on as part of his new electronic music venture with a friend. After sharing all our ideas and hearing the demo of the track, we decided to go with 'Who We Are' as it was in the early stages of development, meaning we had more content that we could produce and build on.

After we decided on the song, Ben reached out to James from record label Xploded Music, and Harry from Armada Music, to get feedback on the track. Seeking this professional feedback was significant as it gave Ben an idea of the direction the track should go in.

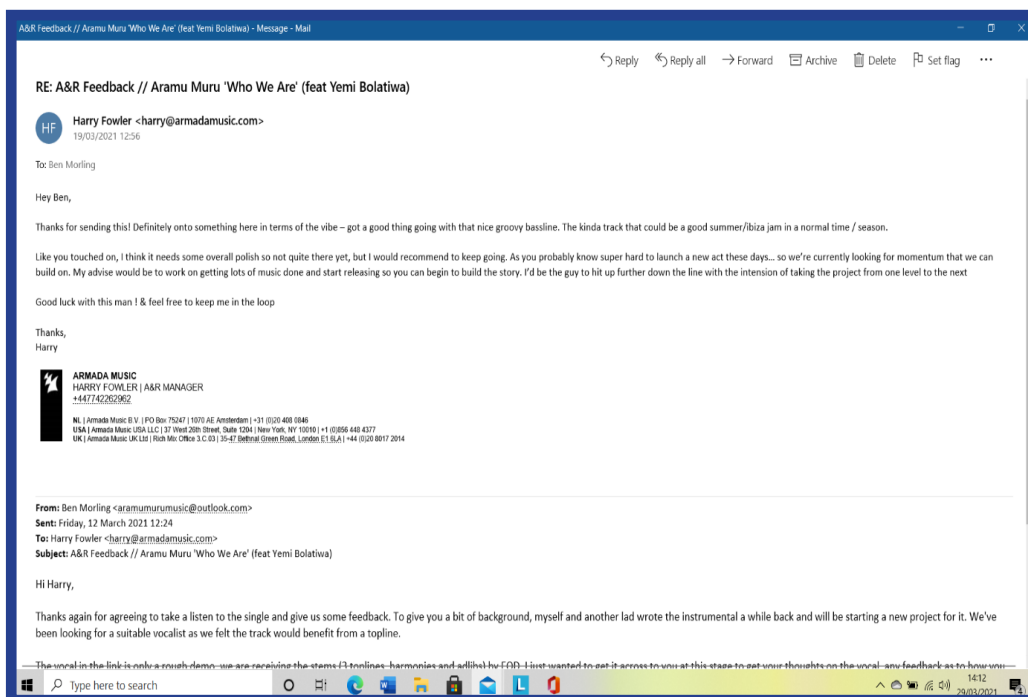


Figure 5: Email Exchange with Harry from Armada Music

GROUP ROLES

During the project, each of us were responsible for different areas of the campaign, and we decided on the roles of each team member during our first Zoom meeting. As the track was Ben's, it made sense that he was in charge of sourcing a vocalist and creating the artwork. Ben also works for a music PR agency, so was put in charge of PR. Aidan's role was to create or outsource the creation of media assets for promotional use, including a Spotify canvas and animations for social media posts. I was put in charge of creating and running the Aramu Muru social media pages, including Intstagram, Facebook and Tik Tok. This involved gaining a following for the pages, making posts and creating the social media campaign and schedule. I was initially also in charge of managing the contracts and budgets, but this responsibility was passed to Kalina when she joined the group, where she oversaw the financial and legal aspect of the project. Once our roles were assigned, we continued to use Milanote to assign tasks.

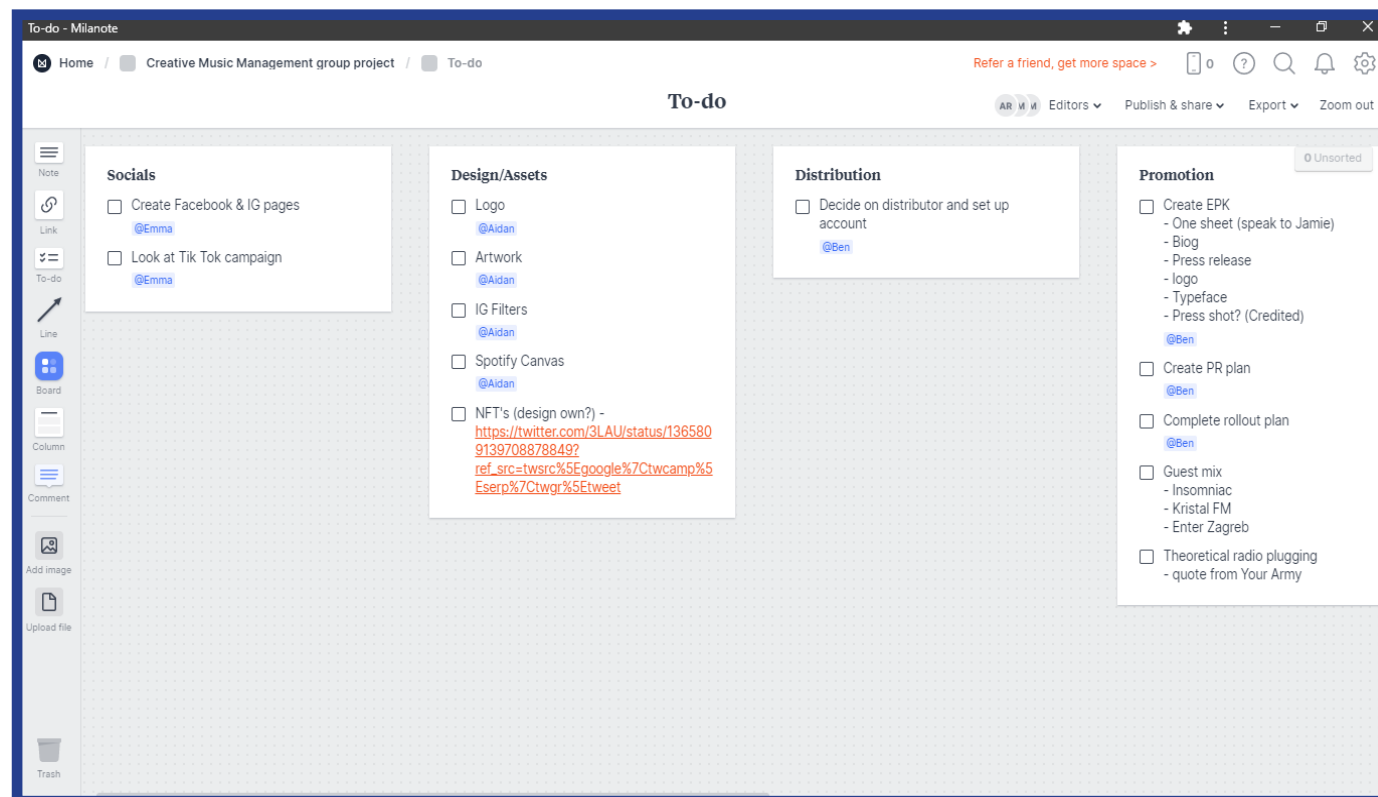


Figure 6: Milanote Screenshot

PROJECT MANAGEMENT TOOLS

As previously stated, the team used management tool Milanote at the start of the project. This helped us to collate all our ideas in one place and allowed us to assign tasks to each other once our roles were given out. A little while after, we discovered another project management tool, Monday, that we used to for time management as it allowed us to create timelines for each part of the project. However, we had to stop using Monday as we did not realise it charged for the tool after a trial period, and we did not want to break into any of the theoretical budget to pay for it. We continued to use Milanote and then eventually Google Drive, which became our main platform for sharing files.

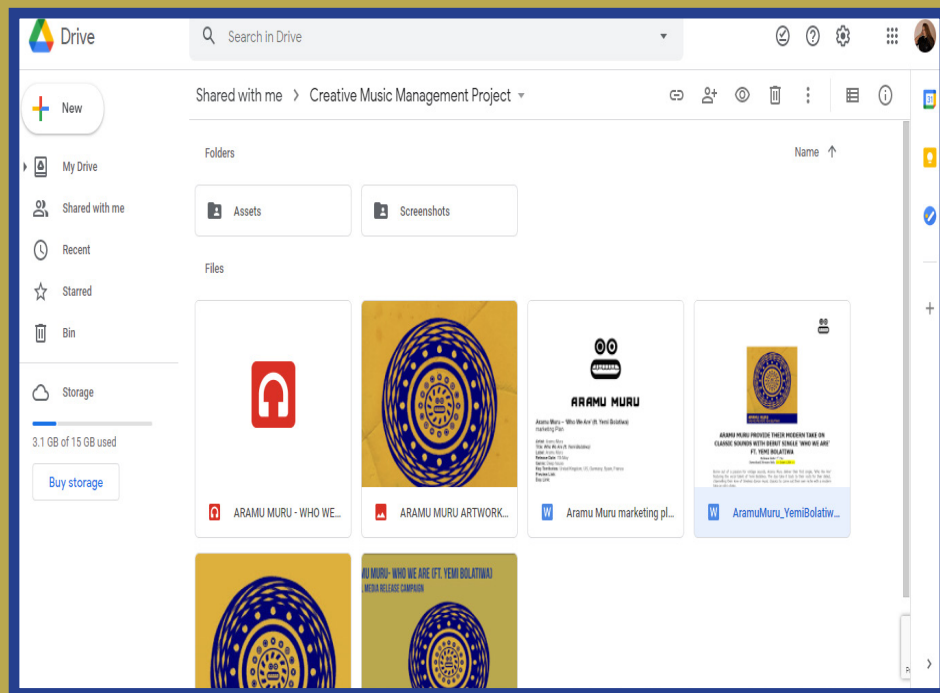


Figure 7: Google Drive Screenshot

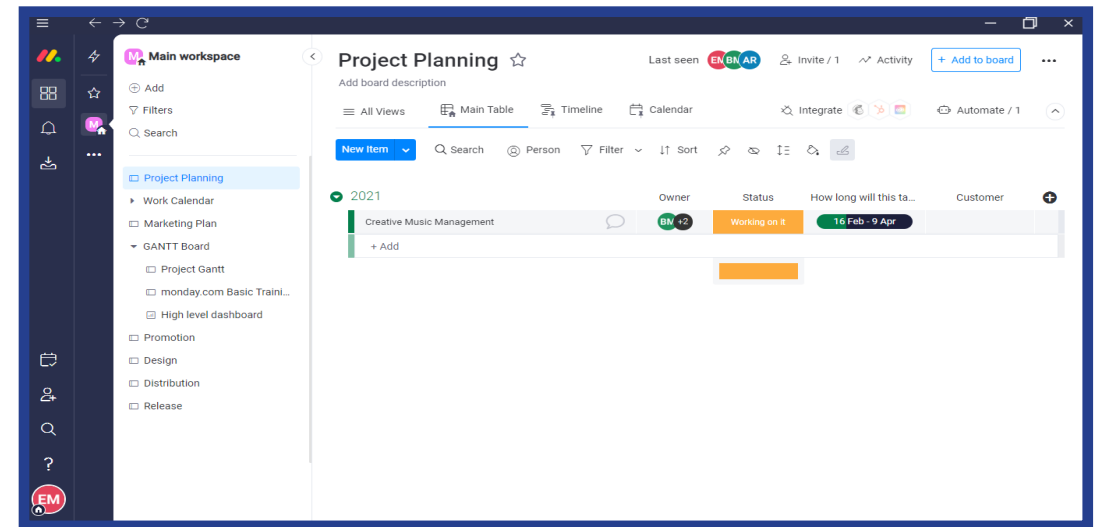


Figure 7: Monday Screenshot 1

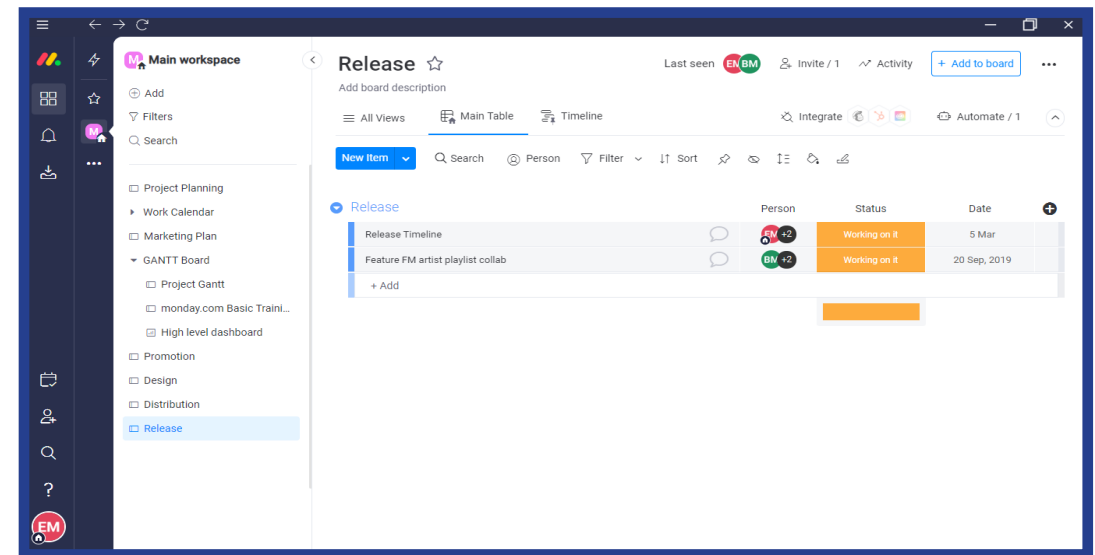


Figure 8: Monday Screenshot 2

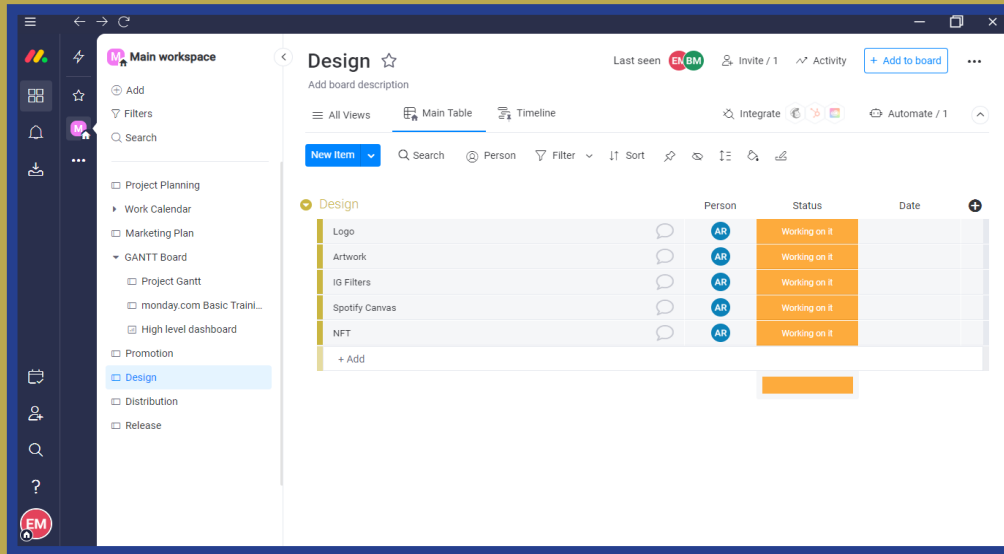


Figure 9: Monday Screenshot 3

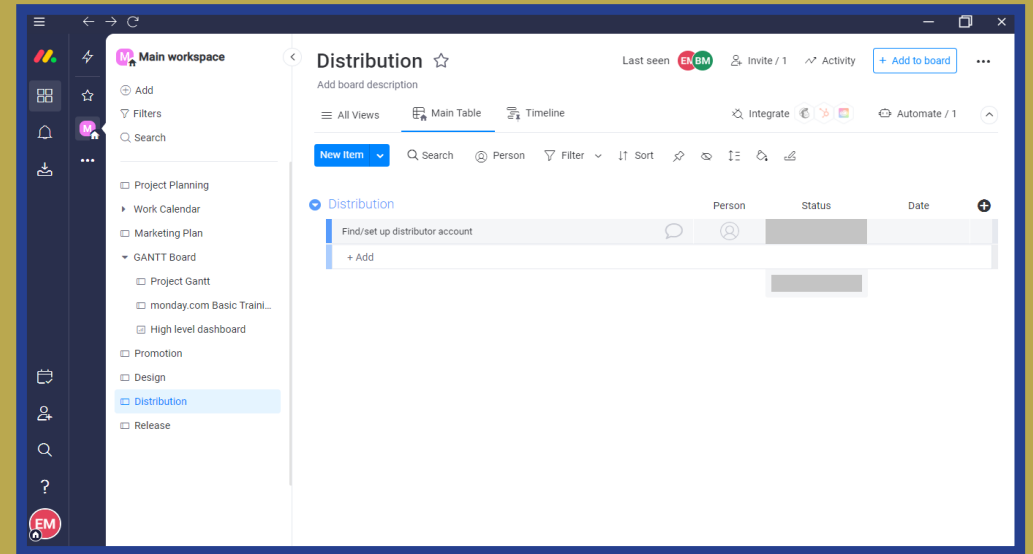


Figure 10: Monday Screenshot 4

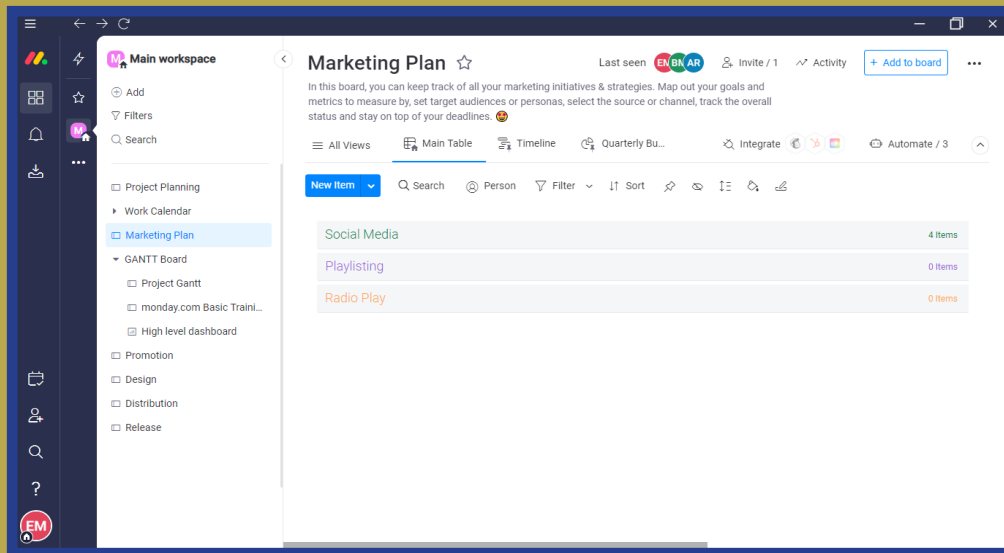


Figure 11: Monday Screenshot 5

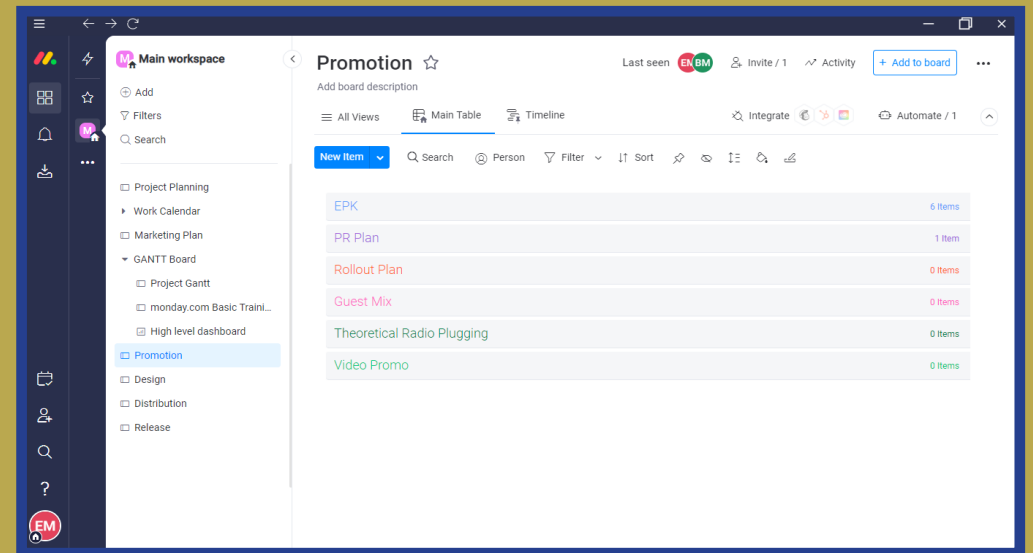


Figure 12: Monday Screenshot 6

CREATING 'WHO WE ARE' / SOURCING A VOCALIST



Figure 13: Yemi Press Shot

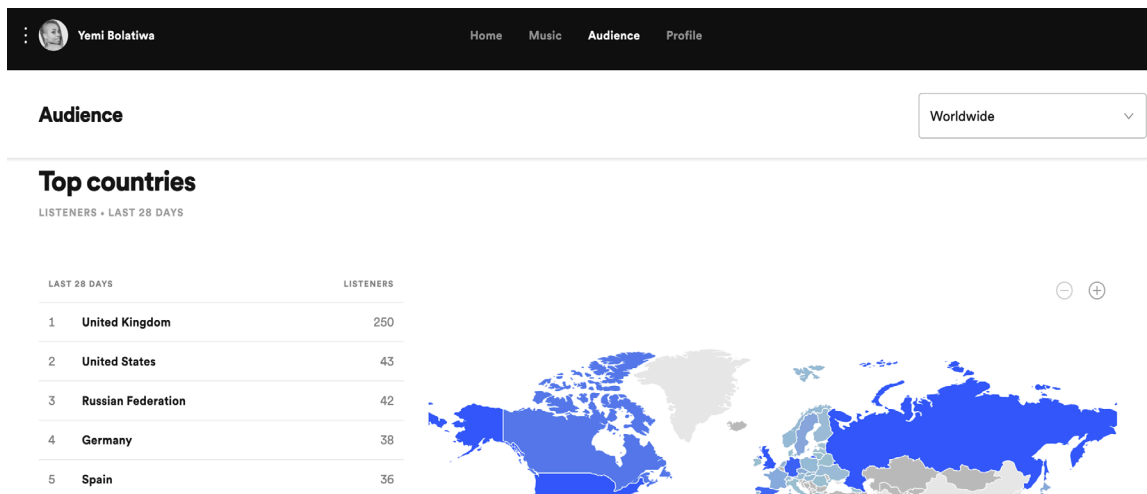


Figure 14: Yemi Spotify For Artists

Ben and Danny are both experienced musicians who have released previous works, but 'Who We Are' is their first project under Aramu Muru. They started the duo out of their passion for putting a modern twist on old school sounds.

The demo of the track was already created before the project began, but Ben decided that he wanted a vocal on top of the instrumental to elevate the track. He reached out to singer Yemi Bolatiwa to write and record vocals, giving her references and a basis for creative direction. Yemi is an experienced soul singer who has had exposure on BBC 1Xtra, BBC Radio1 and Kiss Fm. She also has a global reach on Spotify in over Five countries including the UK, US, Russia, Germany, and Spain. Yemi agreed to do the vocals for the track and a splits agreement was drawn up, with a recoupable advance of £100 to be paid to Yemi and a 33% split of royalties each for Yemi, Ben and Danny, once recouped (see next page for contracts and splits agreement).

Ben outsourced the mastering of the track to Rob Small, whom he had previously worked with, for a cost of £12.50

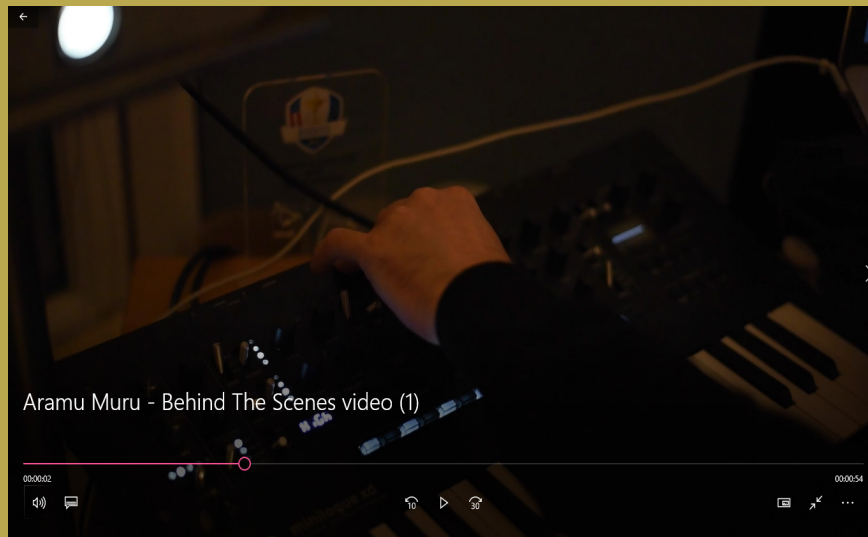


Figure 15: BTS Video Screenshot



Rob Small Mastering – Pricing Information & Pre-Master Specifications:

Thanks for your interest in using Rob Small Mastering for your mastering purposes & requirements. Here is the basic info on our pricing, turnaround times and file delivery specifications.

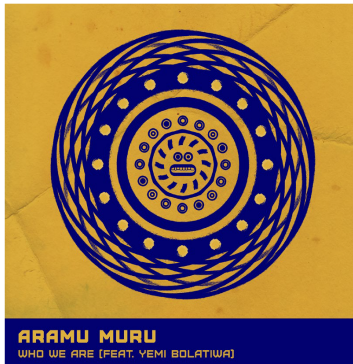
Mastering Prices & Turnaround Times:

- Mix Consultancy = £5 per track (your mix will be run through the mastering setup and checked for issues. A great tool for getting your mix right prior to mastering. Premaster file must be supplied and upfront payment is required. Mix issues are not always found but please be aware that the fee is non refundable if this is the case)
- 1x Stereo Mastering = £12.50 British Pounds
- 3x Stereo Mastering = £35.00 British Pounds
- 4 – 15 Track Bulk Orders = £10 Per Track (33% Discount)
- 1x Vinyl Mastering = £25.00 British Pounds
- 4x Vinyl Mastering = £80.00 British Pounds (20% Discount)
- MP3 Conversion = £1.00 per track
- Soundcloud/Widget Preview = £2.50 per track
- Stem Mastering (8 Stems) = £50 per track + £5 per additional stem

Stem Mastering is an enhanced form of mastering which allows more control over the dynamics, frequency isolation & attenuation and troublesome instrumentation. You send 8 or 9 **mixed** stems (which means you leave all of your processing such as compression, eq, effects etc. **switched on** and the volumes of the channels set to how you want them), grouped into instruments, such as:

Kick
Bass
Snare/Claps
Percs
Tops (hats/cymbals/shakers etc)
Chords
Synths
Build up effects/transitional effects (white noise/filter noise/cymbal crashes etc)
Vocals (if any - must be mixed properly)

Figure 16: Rob Small Price List



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

Ben created a press release for the song, with a planned release date of the 7th May. Instead of a traditional EPK, Ben used cloud management tool Box to share press shots, a biography and other related assets via a link.

CONTRACTS AND SPLITS AGREEMENT

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 18: Splits Agreement

Regarding contracts, Ben contacted Ian Penman from New Media Law who drafted up a splits agreement for the track. Kalina also created a contract for the remix (see next page for more detail).

Figure 19: Email from Ian Penman

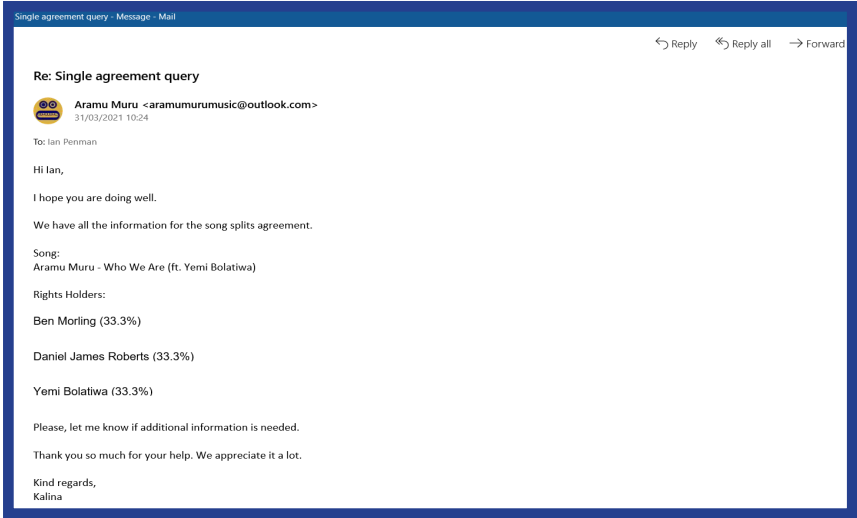
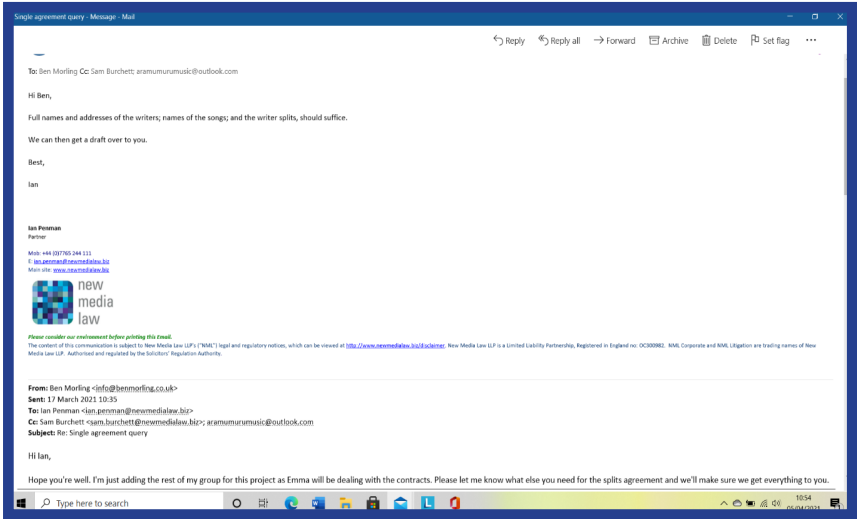


Figure 20: Email to Ian Penman

REMIX

As part of the release campaign, the group wanted to commission a club remix of the track. Aidan Reached out to a producer friend of his who agreed to do the remix for free- this is currently still in progress along with the accompanying artwork.



Figure 21: Screenshot of Email Confirming Remix

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: _____

Figure 22: Remix Contract Page 1

Figure 23: Remix Contract Page 2

ARTWORK

The other half of Aramu Muru, Danny, created the artwork for the duo and for the track, which he then sent to me and Aidan to use to develop assets for promotional use. The original artwork had a spelling mistake, so Aidan had to fix this using Microsoft Paint as we were pushed for time.

Aidan used the artwork to commission an animated snippet of the track with the circle spinning, to be used to post on social media. This was commissioned as none of the team members had the skills to create it and the time constraints meant that it was easier to outsource the work. He created the snippet using video editor Videoleap, and the animation was made by a creator called Bear_shadow who Aidan found on freelance service Fiverr. Additionally, Aidan also used Fiverr to commission the creation of an animated canvas using the artwork. This was made by creator Huzaifak27 and was done so to be used for social media posts on the day of release. The canvas included a snippet of the song, animated sound waves and the streaming services that the song would be available on (see next page for interactions with the creators).

I used the artwork and the animations for the Aramu Muru social media pages. The Aramu Muru logo was used for display pictures, whilst the 'Who We Are' artwork was used for headers and promotional posts, along with the animations. I also used the artwork when creating the social media campaign materials, as it was very important to have a strong brand identity running across all the social media related content.



Figure 24: Aramu Muru Artwork



Figure 25: Aramu Artwork 2

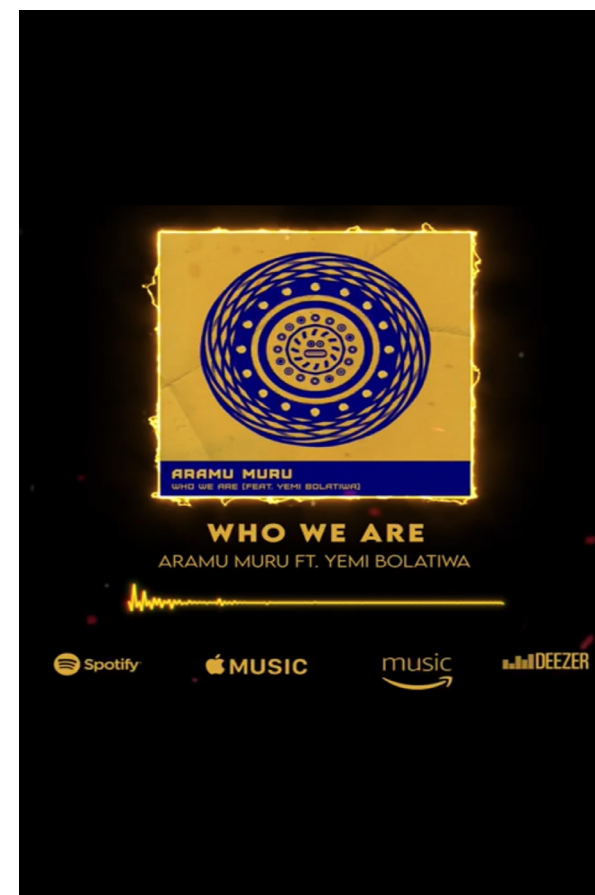
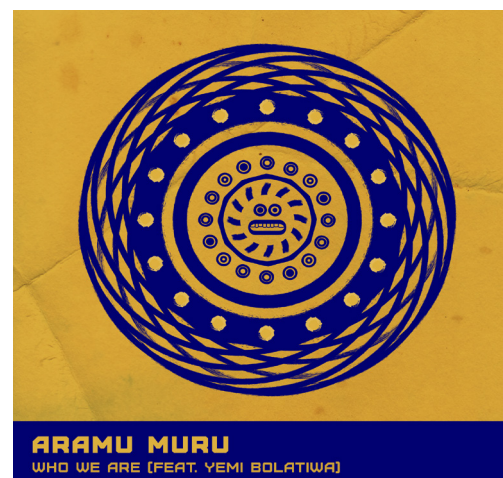


Figure 27: Animated Canvas

Figure 26: 'Who We Are' Artwork

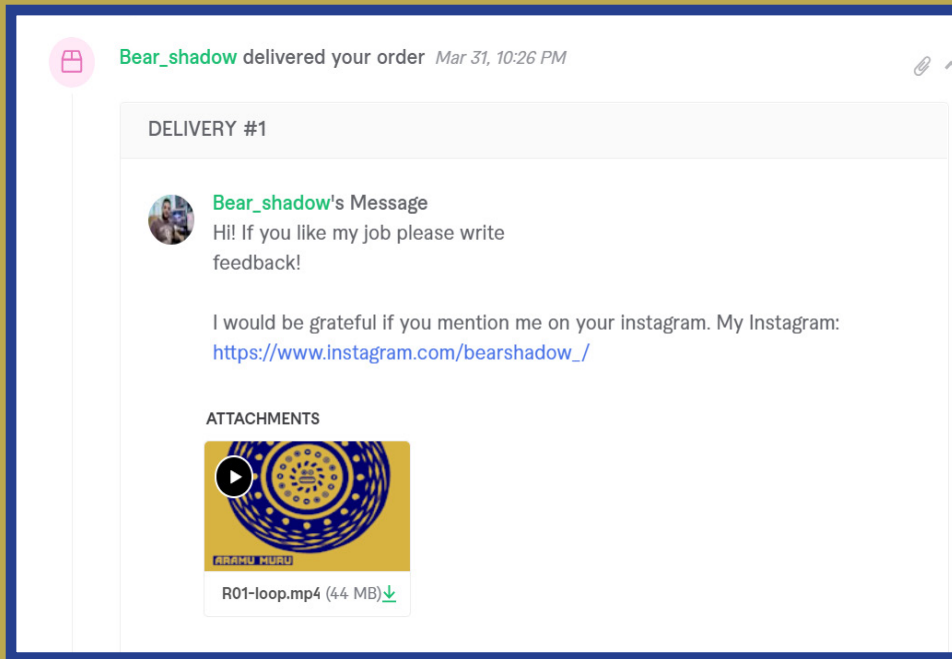


Figure 28: Exchange with Bear_Shadow

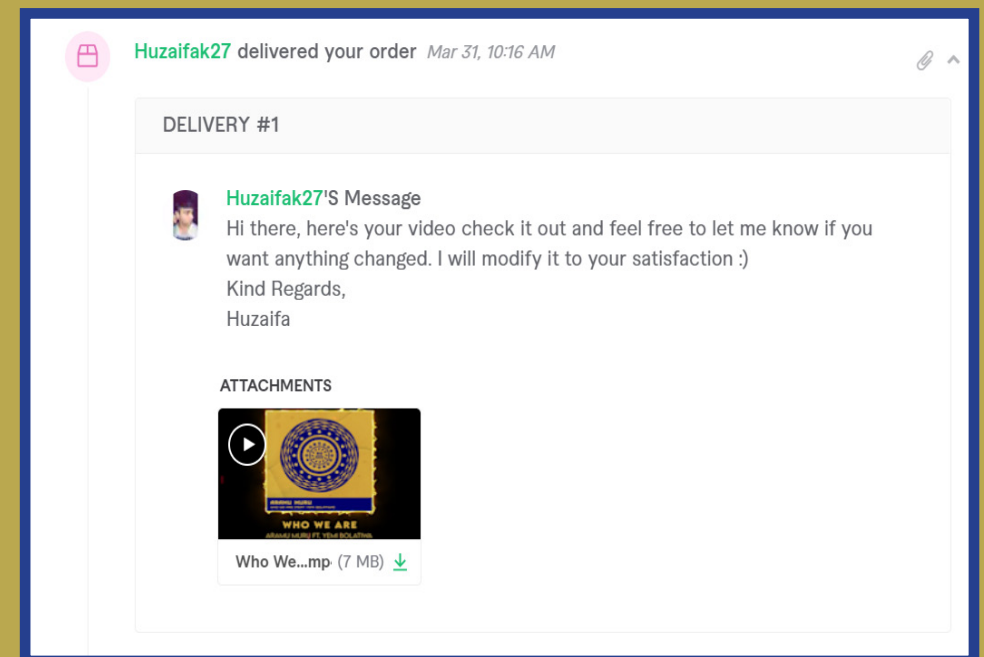


Figure 29: Exchange with Huzaifak27

MARKETING PLAN

Ben created a marketing plan for the release, which included the press release and details of the target audience, key dates leading up to the release, marketing and promotion, and radio play. I created separate materials for the social media aspect of the campaign along with a social media schedule (see page 17).



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

Figure 30: Marketing Plan Page 1

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.

Figure 31: Marketing Plan Page 2

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

Figure 32: Marketing Plan Page 3

Figure 33: Marketing Plan Page 4

Ben used his contacts to reach out to Dance Music Magazine We Rave You for promotion. They are a network within the dance music industry that provide tailored promotional services to artists, and we thought it would be a good idea to use them as they have a monthly reach of 2-5 million across all their platforms, and we felt that with it being a new project, it would help to promote to different audiences. They sent over their media kit with costs for advertising, and it was decided that we would utilise their 'Track/Story Coverage' and 'Featured Category' options, which can be seen in the budget section of this portfolio. The 'Track/Story coverage' costs \$100 and includes an in-depth article about the track featured on the We Rave You website, and across all of their social media channels, including Twitter, Facebook and Soundcloud. The 'Featured Category' costs \$15 and includes the article being posted on the front page of the We Rave You website to boost visibility. Additionally, we did consider using Spotify playlist pitching service Playlist Hunter for promotion, which gives access to contacts of playlisters for \$15 a month but decided it would be better to use Ben's contacts and spend the money elsewhere. We planned to pitch to Spotify independently and create our own Spotify playlist, so we could look at playlist trades.



Figure 34: We Rave You Media Kit Page 1

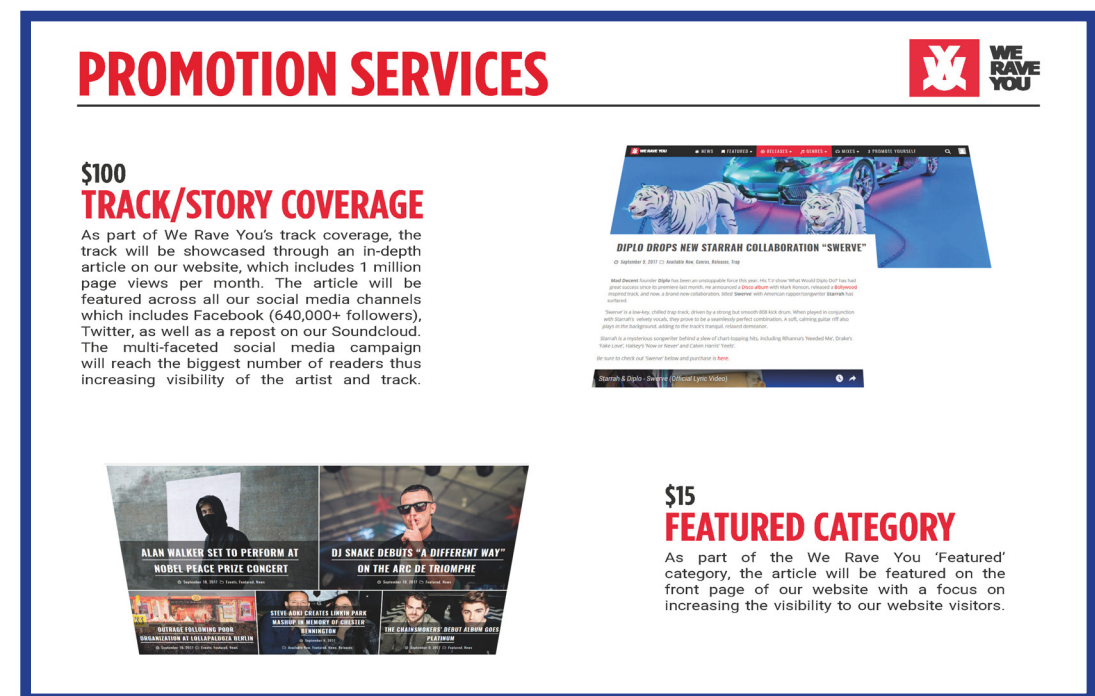
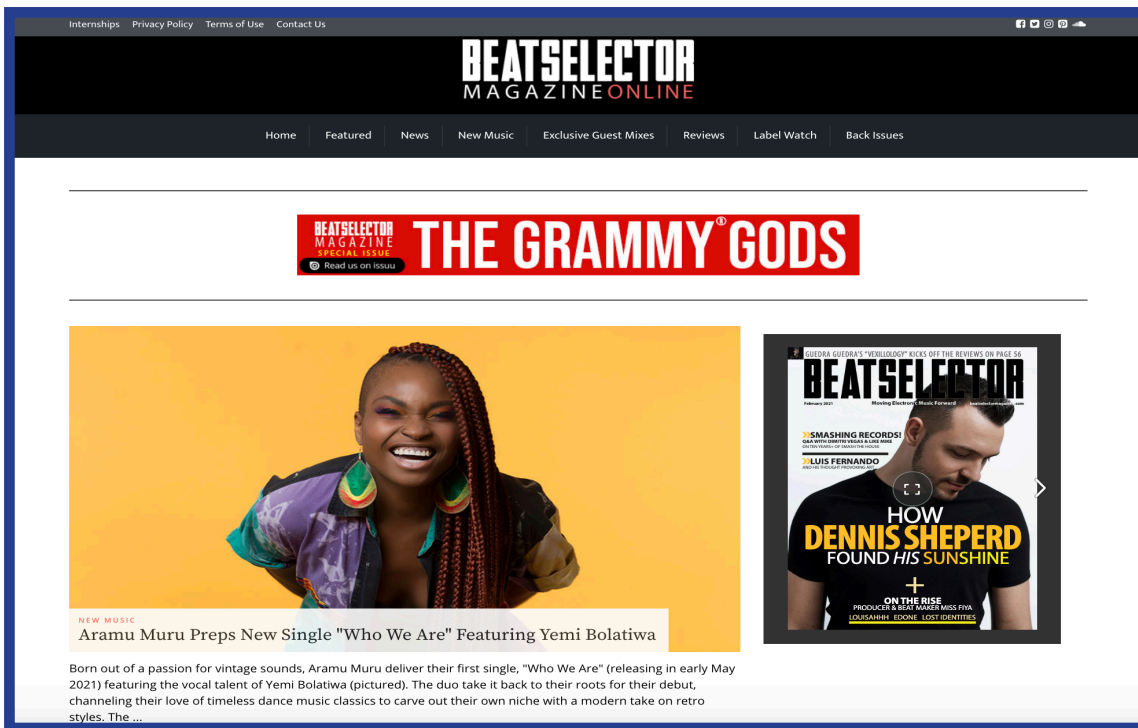


Figure 35: We Rave You Media Kit Page 3

Figure 36: Beat Selector Article



Ben spoke with Point Blank Music School about potentially getting himself and Yemi in to do a talk with their students about writing to a brief, which would be shared on their Youtube channel with over 1 Million subscribers. The school has since confirmed that this will go ahead. In addition, he also reached out to music magazine Beat Selector about a possible feature around the track, which is currently live on their home page. Local Belfast radio station Cool FM also provided feedback for the track and confirmed that they will try to play the track on the station when it is released.

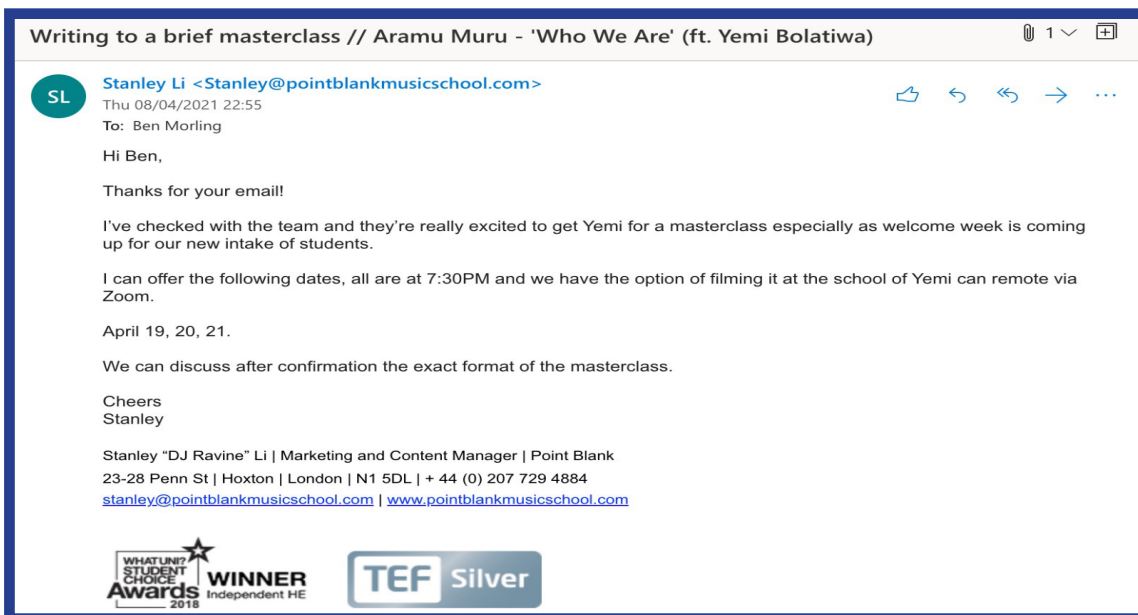


Figure 37: Point Blank Music School Email

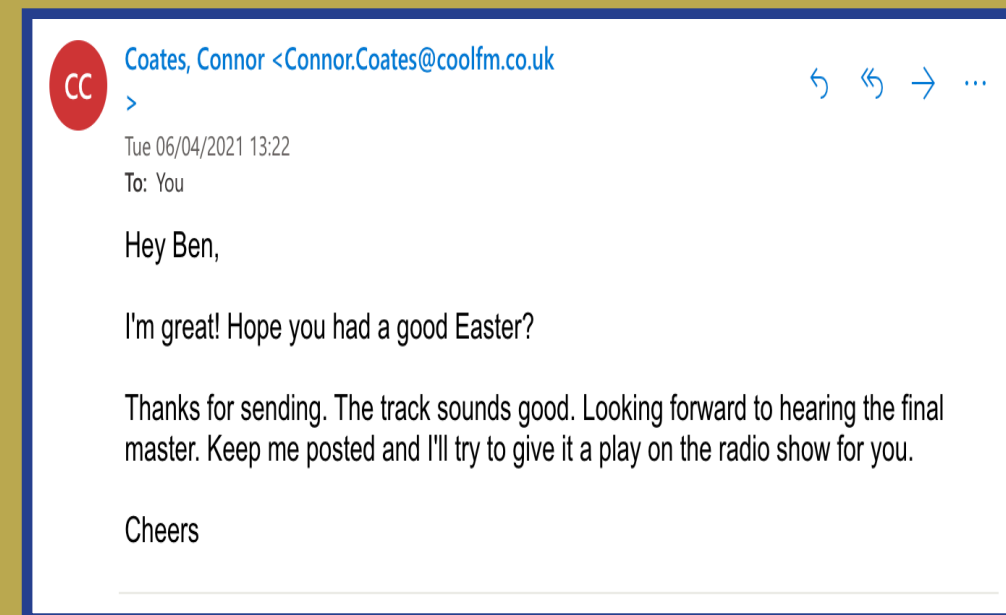


Figure 38: Cool FM Email

SOCIAL MEDIA ASSESTS AND SCHEDULE

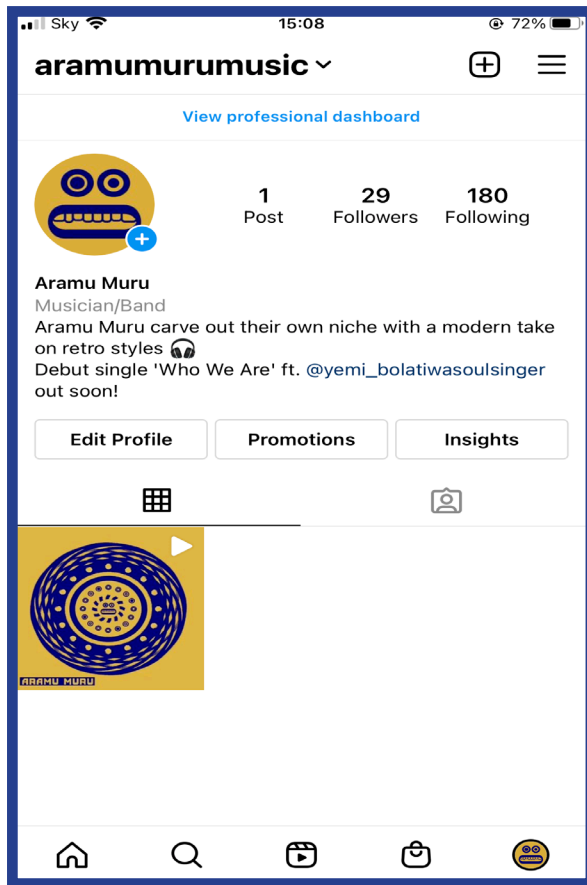
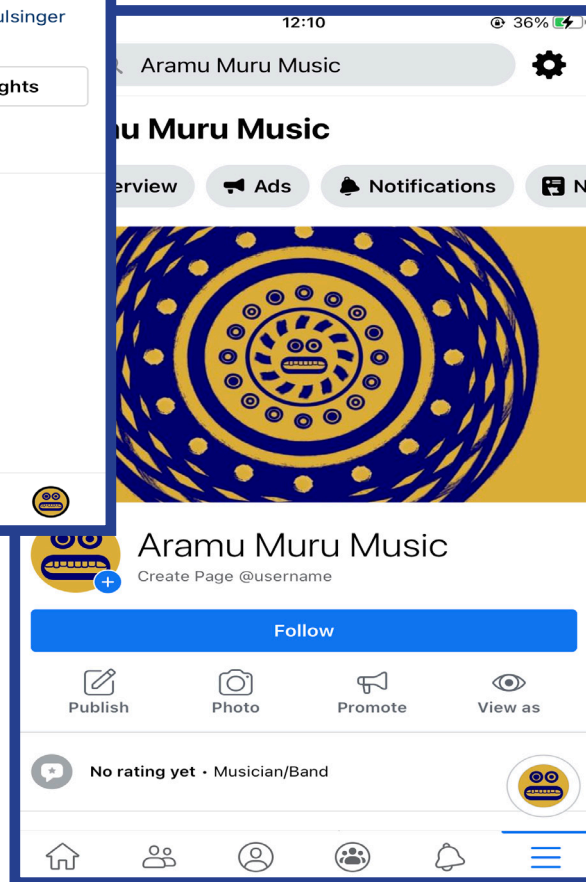


Figure 39: Instagram Screenshot

Figure 40: Facebook Screenshot



The primary role I had within the team was to be in control of social media. This involved setting up the Aramu Muru social media pages as they did not yet have a presence on any social media platforms. It was my job to build a following on the platforms, create a brand identity and post content.

The main platform that was used for promotion was Instagram. This is where Aramu Muru could build engagement with their audience, by setting the vibe of their project and interacting via posts of the promotional material on the page and stories leading up to release. Facebook was the secondary source of promotion, where promotional material could also be shared via posts and stories, and the Aramu Muru 'About' and contact information was displayed.

As a group we decided to use some of the budget for paid promotion advertisements on both Instagram and Facebook, the insights are displayed below. Facebook paid promotion to boost likes costs £50, a Facebook advertisement costs £50, and an Instagram advertisement costs £100.

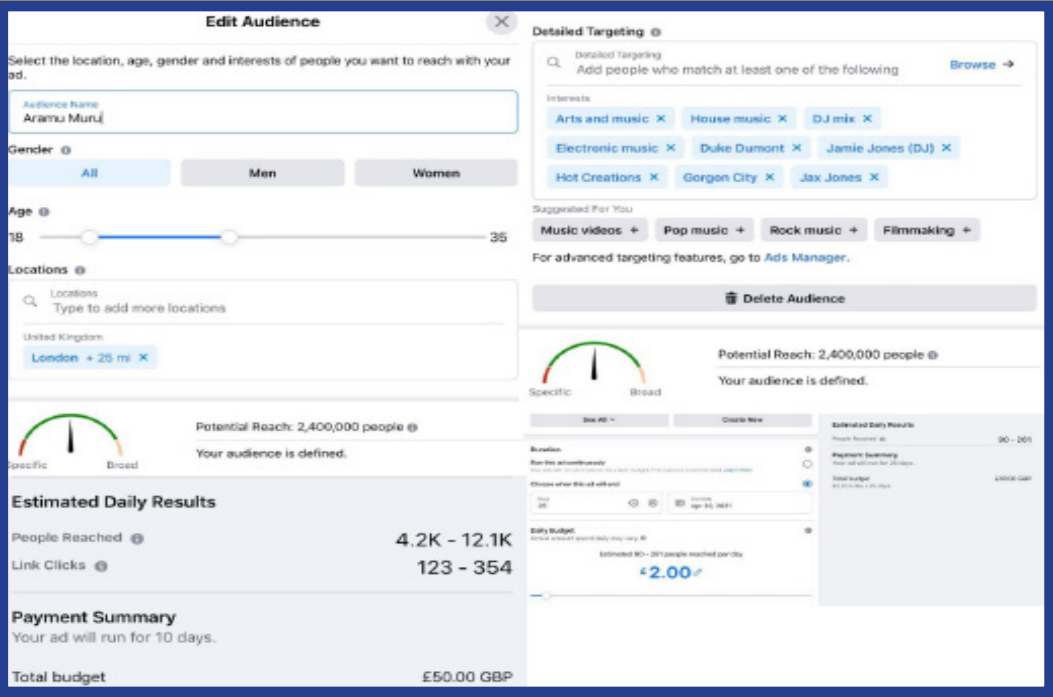


Figure 41: Facebook Paid Promotion Insights

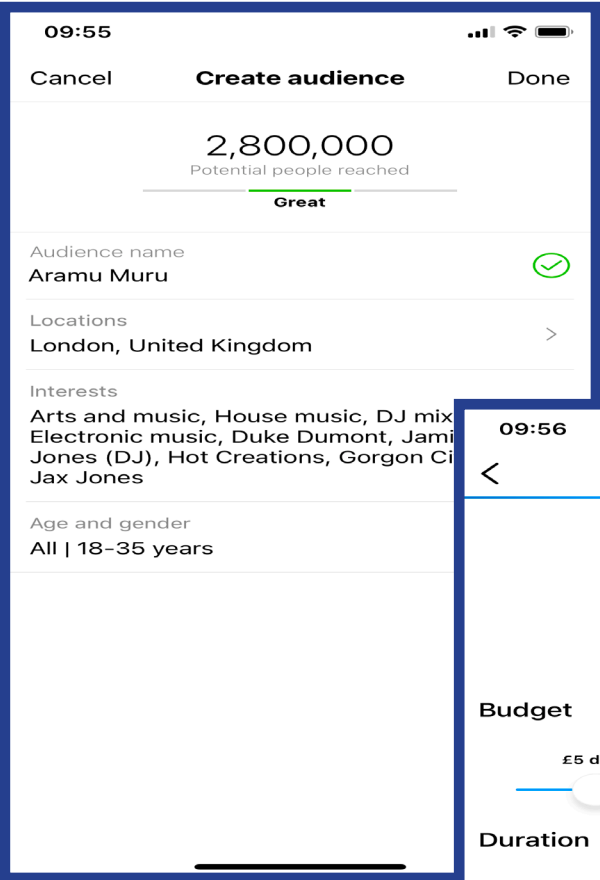


Figure 42: Instagram Ad Audience

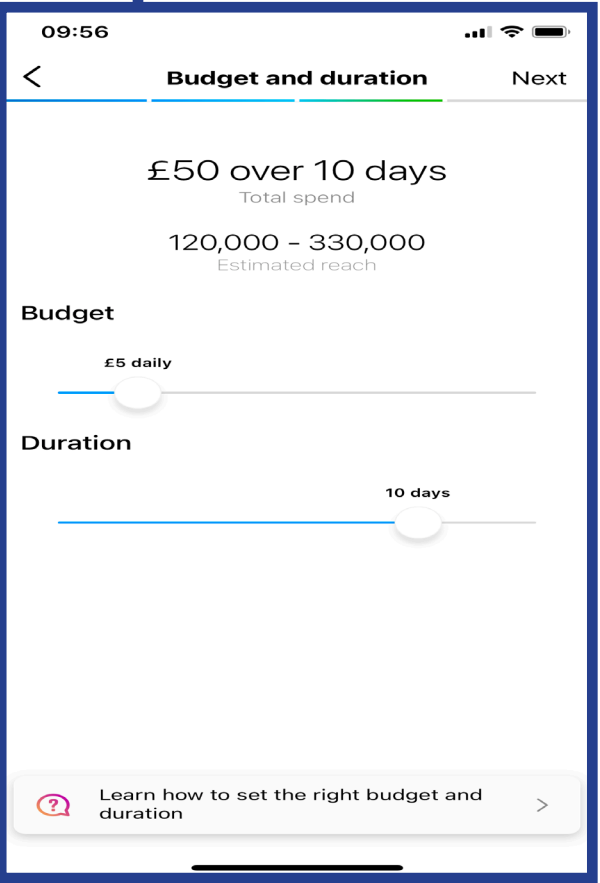


Figure 43: Instagram Ad Budget

The team decided that it would be a good idea to plan a Tik Tok campaign for the track, as the platform has had a significant impact on the music industry, with many songs going viral after being used in Tik Tok videos.

I planned to begin the Tik Tok campaign after release, so that Aramu could use the other social media platforms to encourage their audience to make a Tik Tok to the 'We are who we are' lyric. The idea of the Tik Tok videos would be to highlight the message in the lyrics of being yourself, encouraging diversity. The Tik Tok's could then be posted on the other social platforms, on stories or for a 'best of' post on the main feed. I laid out these ideas in a social media campaign plan, as well as creating a social media schedule for the weeks prior, during and after release (see next page).

Figure 44: Tik Tok Mockup

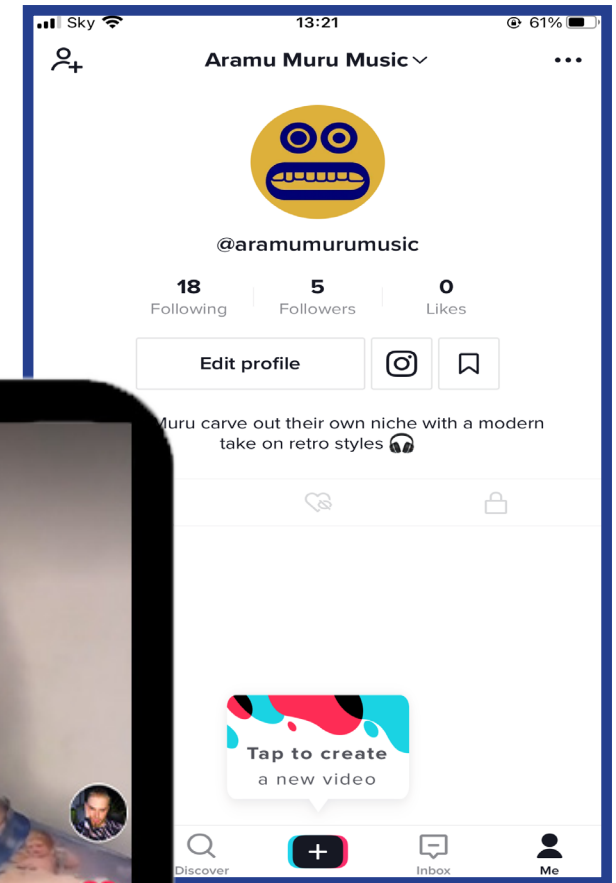


Figure 45: Tik Tok Page

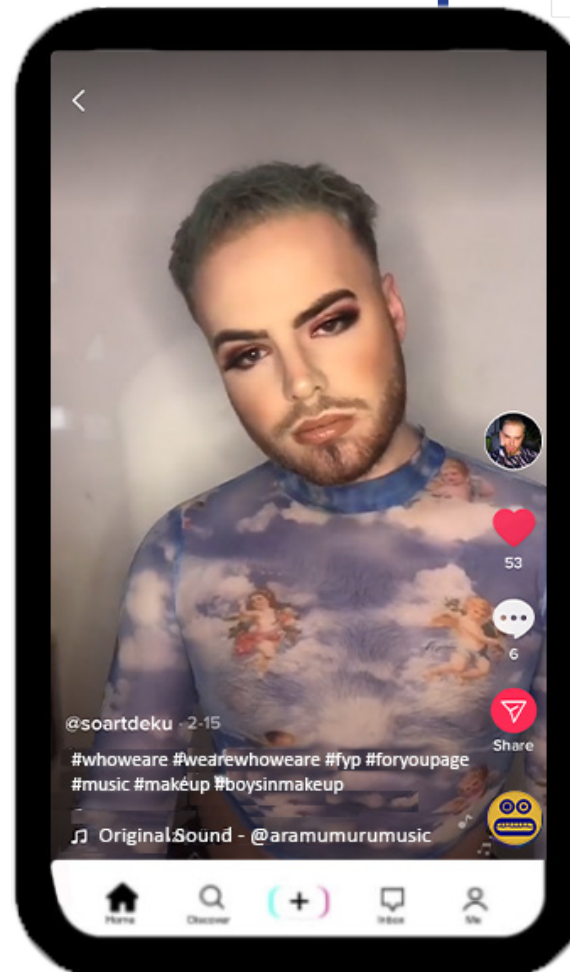




Figure 46: Social Media Release Campaign 1

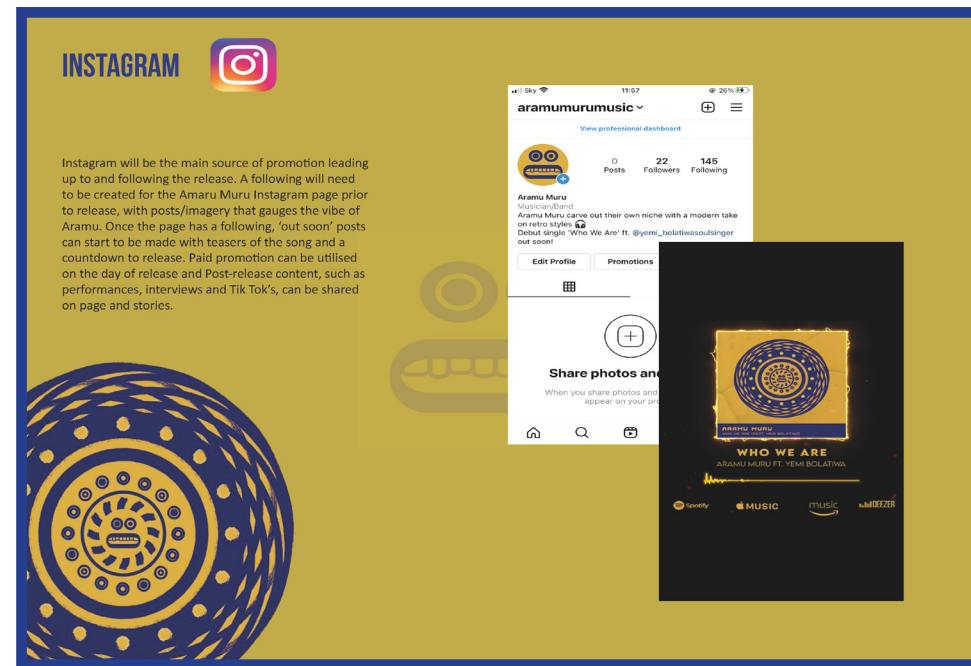


Figure 47: Social Media Release Campaign 2

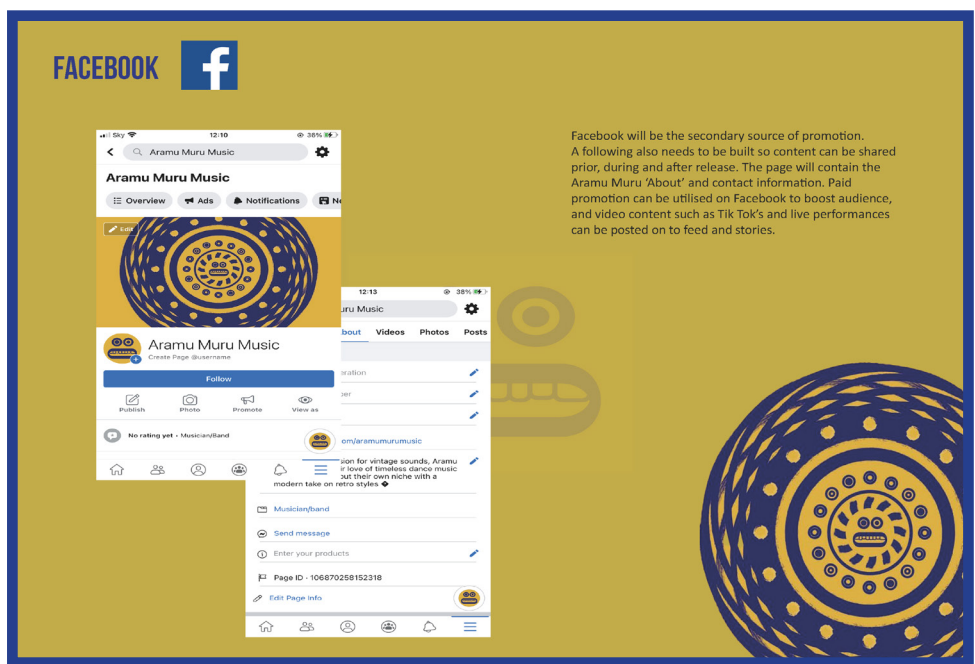


Figure 48: Social Media Release Campaign 3

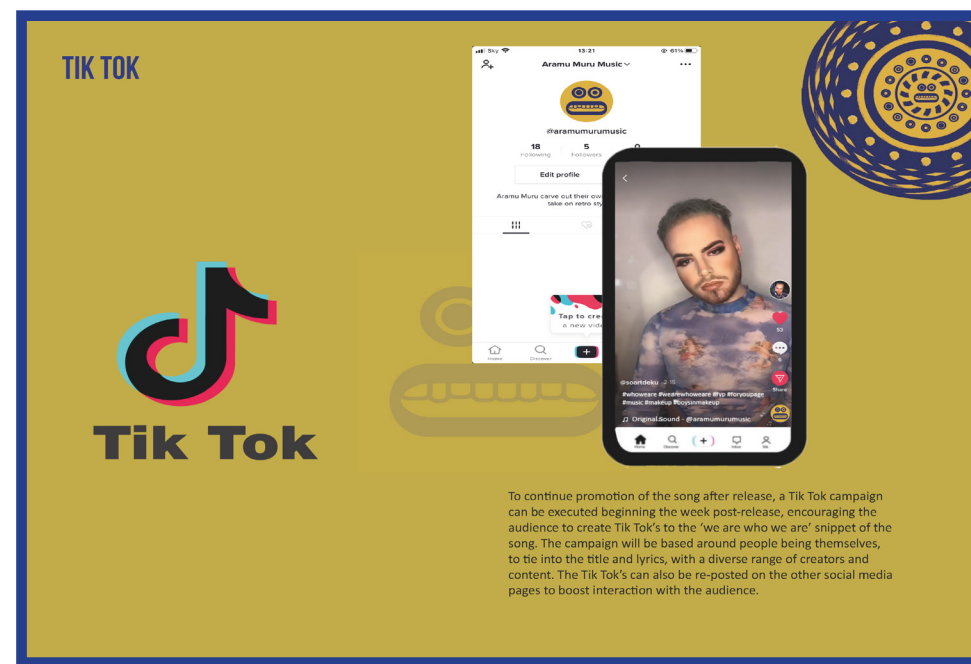


Figure 49: Social Media Release Campaign 4

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

Figure 50: Social Media Schedule Week 1

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’ post with animated Canvas -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

Figure 51: Social Media Schedule Week 2

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

Figure 52: Social Media Schedule Week 3

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 53: Social Media Schedule Week 4

DISTRIBUTION

We decided to distribute the track using distribution service DistroKid, at a cost of £35.

Release time
Spotify only

12

▼

:

00

▼

AM

▼

What time (on your release date) should this go live on Spotify? Other (non-Spotify) stores will be midnight-ish in each country.

Time synchronization
Spotify only

☒ May 7, 2021, 12:00 AM in the listener's time zone. (default)
☐ May 7, 2021, 12:00 AM in New York, and simultaneously all other countries at the same time, regardless of time zone.

Preorder?
iTunes, Google Play, and Amazon

☒ No, don't let anyone buy it until the release date
☐ Yes, let people preorder it before the release date

Record label

Aramu Muru

If you're unsigned, make up a new label name! Anything you want.

Album cover
jpg, .png or .gif extension
optimal is perfect square
optimal size is 3000x3000



🔔 **Don't increase the size of smaller images** to make them bigger. This makes the image blurry. And stores reject blurry images.

🔔 **Stores will reject** artwork that contains a website address (URL), Twitter name, or any image that's pixelated, rotated, or poor quality. They'll also reject artwork with prices or store logos (don't put an iTunes or Spotify logo on your artwork). Also, please don't reuse the same artwork for multiple albums.

Figure 54: DistroKid Upload

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
<i>We Rave You</i> track/story coverage	72.12
<i>We Rave You</i> featured category	10.82
Total:	<u>£499.50</u>

Figure 55: Campaign Budget

VIDEO CONTENT

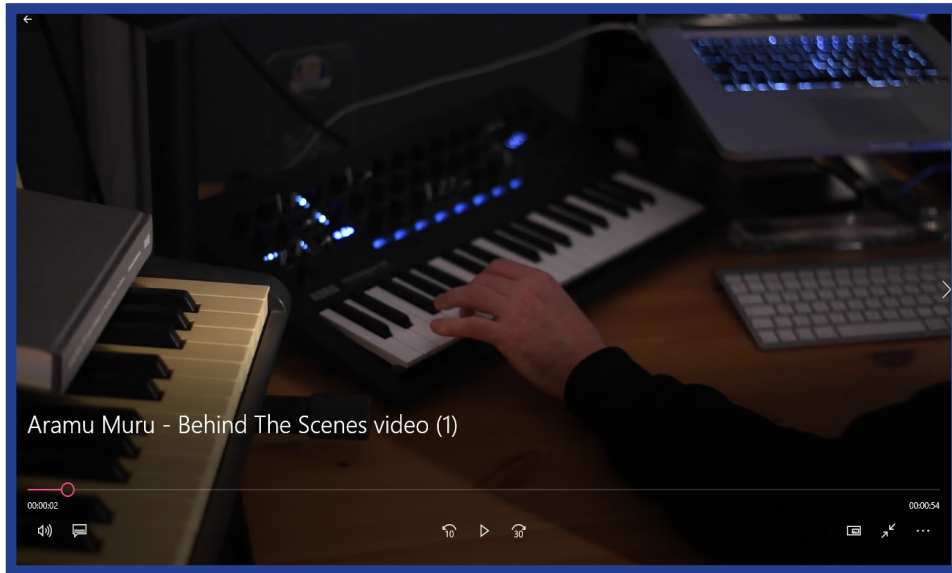


Figure 56: BTS Video

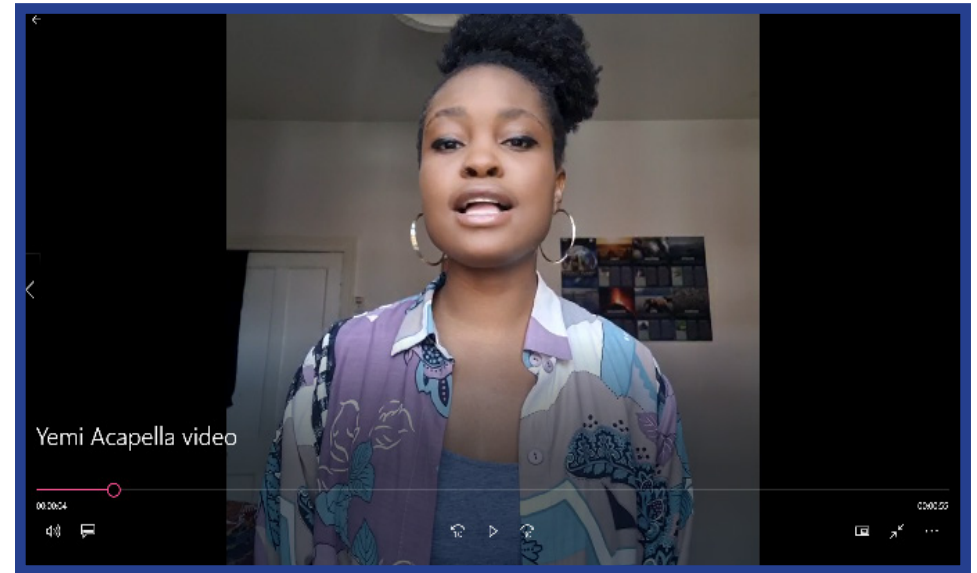


Figure 57: Yemi Acapella Video

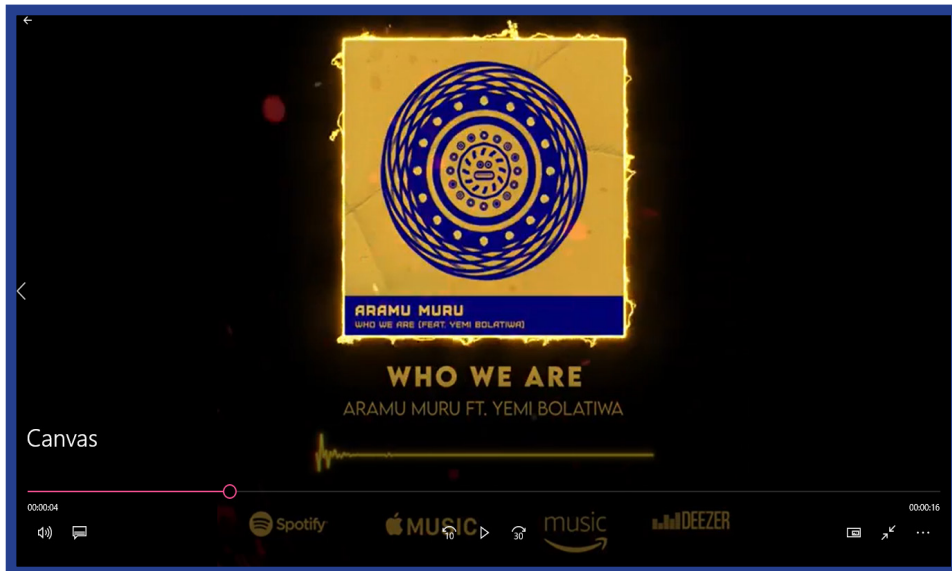


Figure 58: Animated CanvasVideo



Figure 59: Animated Artwork Video

RESOURCES/BIBLIOGRAPHY

Link to the finished track: <https://drive.google.com/file/d/1LvL7dXnfAaByUc88da2NDl4RKz2a5Gr4/view?usp=sharing>

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

Link to animated artwork: <https://drive.google.com/file/d/1ePVYXyzuSjJdLJzdeF8ot4hSTEZo2ikX/view?usp=sharing>

Link to BTS video: <https://drive.google.com/file/d/1pB3DejXSi0Ktk-Z4BIS9kFqmf0vIC6L7/view?usp=sharing>

Link to Yemi Acapella: https://drive.google.com/file/d/1DJnR5GZ0_DeUspU_v7BVegHOsOBvy0xX/view?usp=sharing

Website Links for tools/software used:

<https://www.xploded.co.uk/about-us/>

<https://www.armadamusic.com/>

<https://planetradio.co.uk/cool-fm/>

<https://distrokid.com/>

<https://www.pointblankmusicschool.com/>

<https://www.fiverr.com/>

<https://videoleapapp.com/>

Rogers (2021) *TikTok is changing the rules of the music industry* Available at: <https://www.techradar.com/uk/news/tiktok-is-changing-the-rules-of-the-music-industry>
(Accessed 06/04/2021)

Beat Select Magazine (2021) *Aramu Muru Preps New Single "Who We Are" Featuring Yemi Bolatiwa* Available at: <https://www.beatselectormagazine.com/aramu-muru-readies-new-single-featuring-yemi-bolatiwa/> (Accessed 06/04/2021)