

Reflective Summary

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Introduction

During our first semester at Tileyard Education we got assigned a group project under the Creative Music Management course. This group project was described in a manner, where four students formed into groups together with an allocated budget of £500. The task aimed at developing an original artist campaign that had to include a recording of the track, a remix, and plan for digital release, promotion, and all associated media. Included in this brief were a number of assets, both compulsory and optional.

Compulsory assets included:

- An original single of commercial music and its remix, which had to be 100% written, arranged, recorded, mixed and mastered for each group.
- All associated artwork and iconography for the digital single and remix.
- A promotional video associated with the single and remix, with the option of it being a “making off” video/
- An electronic press kit of all assets.
- An operating budget showing all expenses within the £500 budget, receipts, and income that were generated.

Optional assets that were mentioned in the creation of our group portfolios include:

- A theoretical marketing strategy for the artist, the track that they are releasing and the remix. In this marketing strategy we could include a plan for radio, clubs, live performances, digital promotion, media engagements and brand endorsements.
- We also had the option of adding industry feedback, reviews and press airplay /releases in our portfolio
- Finally, we could decide on whether we wanted to create a live performance for the artists and songs that we would be releasing.

Receiving the following information stated above, we quickly as a cohort formed into groups in order to begin the process of creating and organizing this work with the most amount of time available to us. Elliot, James, Callum and I formed a group together as we felt that our dynamic of working together had always been pleasant.

Having formed a group, we established that in order to make this project as successful as possible we had to divide each section and asset, required for the portfolio, based on the skills that each person in the group felt most strongly about. As notated in our portfolio, the division of these roles was established during the

first meeting that we had, held on July 19th 2019. During this meeting we arrived at the following assigned roles:

Elliot – Project Manager & Producer

Callum – Creative and Financial Director

James – Online Manager & Secretary (Minute-taking)

Kyarah – Marketing Manager

With every individual in the group feeling confident in his or her roles, we began the process of finding an artist that we believed to be suitable to the brief. In our case, we were fortunate enough to have Elliot in our group who was already a successful producer and signed with the label 'Boon Records'. Through this, Elliot suggested that we work with Swedish singer-songwriter Gamble, who Elliot had already worked with previously and felt to be a great fit for our project. After listening to Gamble's unreleased music, we decided as a group that we saw the most potential in his track "Call Me Again" Therefore a partnership was formed with Autonomy Music Group with the sole purpose of getting the track placements. The targeted placements were primarily reality TV shows, such as Love Island.

When the decision was made to work with Gamble, and using his acoustic pop track "Call Me Again" the idea was suggested that the group run a competition for a remixed version of the track. This way we would be able to complete the required asset of releasing a remixed version of the track and get immediate exposure for it as we used Wavo.me to get the track out to the public so that producers and artists could submit their remixed version. Boon Records would also release the winning entry of the competition as an official remix. After numerous tracks were submitted in order to win the competition, the entire team, including Gamble and Boon Records, decided upon the winning remix coming from Greta Boomberg.

Following the decisions above we began the process of creating a timeline with deadlines in order to achieve the most success possible. The release date was set for the 18th of October 2019, three months from the first meeting we had as a group. The music video release date was set for the 1st of November 2019, which would be two weeks after the track release date.

Role as Marketing Manager

Having thoroughly gone through the entire brief, I quickly established that my personal skills lied best within the role of Marketing Manager. Having had previous experience within this role I felt confident that I would be most successful within this area. As previously mentioned, the roles were established within the first group meeting that was held. Together with the team, I set the goal of creating the main outline for the marketing plan, which would then be presented during the second group meeting held on August 19th, 2019.

A marketing manager is someone who manages the marketing department. In this case, I was in control of all the promotional and market research that would be applicable to Gamble. Since this was a small group project, I was in charge of our internal team and together we focused on making sure that consumers began to know who Gamble as an artist is. My role as the marketing manager included thorough researches, examines, determines, and assessing demand for the product or service that we were representing. My overall aim was to increase the overall amount of sales and to gain as much of a public following through developing promotional campaigns and strategies. Before my team and I could even think about launching our campaigns, it was my job to discover who our target consumer is. This is important as this would help me in creating a more target specific campaign as I would have a better idea of what those consumers want, need, and what their expectations would be. Part of my role in this project was having the responsibility of establishing Gamble's brand and then maintaining this. As marketing manager of this group, it was my job to understand the marketplace specifically where the demand for our product would exist, what influences this demand, and how this may change and develop over time. Understanding this, and being aware of what my focus points were, I was able to establish a marketing plan with the main points including:

1. Marketing Objectives
2. Target Audience
3. Paid Advertising
4. Key Performance Indicators
5. PESO Online Marketing Strategy
6. Content Strategy
7. Press Release
8. Reviews

The overall marketing objective was very clear to us right from the start, as this was going to be Gamble's first release and therefore being an entirely new artist to the industry. When we started this project, Gamble's following and fan base was relatively low. Because of this, one of our main objectives was to bring his social media following up to 5,000 followers, and a set target of 50,000 plays on streaming services within the first three months of the song being released on all on-demand streaming platforms. I was able to establish a target audience based on the current fan base that he had prior to the release of his track. I was able to retrieve this information through a data summary based off all his social media platforms, which is what he was using to create a fan base. With this data summary it was evident that the target age group would be individuals between the ages of 15 to 35, where he had a larger female following and majority of his fans being in London. Through this I was able to create a list of artists with a similar following, which would help me in pin pointing certain aspects and creating a more successful brand look.

Seeing as Gamble was a very new artist, the fastest and most reliable way for me to start building a larger following for him was through paid advertising. We tested it on YouTube adverts, Facebook adverts, and Instagram adverts by releasing a 15 second snippet of the song as a paid advertisement over a 1-week period with a small budget. After one week we analysed which platform reached the most people and received the best feedback. We then put the majority of our advertising budget into the platform that demonstrated the highest amount of reach and interaction in order to maximise the effectiveness of the campaign. Together with this test, I was able to get more insight again on the target audience, which proved our hypothesis to be correct with a 60/40 female to male fan ratio.

Marketing Key Performance Indicators (KPIs) were extremely important for myself to use as these are specific, numerical marketing metrics that are highly effective in tracking and measuring the progress my team and I are making towards our defined goal, specifically within the marketing channels (Edgecomb, 2017). Based on this, I was able to create KPIs that focused on the organic social media growth, paid social media growth, website traffic, revenue, streaming numbers, and email subscriber acquisition. All of these aspects provided me with insight on the overall success of paid advertising campaigns and which online actions and posts were most successful at gaining fans as we did a week by week comparison on growth to determine what type of engagement was most successful. Through the creation of Gamble's artist website I was able to measure the number of unique visitors, and making the target audience that much clearer. Revenue, perhaps the largest most significant key performance indicator, as it demonstrated how much revenue our inbound marketing campaign brought and what the financial success was of the release. However, while tracking this it became evident that delay in royalty

payments was a big issue and made it hard for me to track this was an accurate timeframe. The number of streams on all listening platforms was a large indicator of success as it showed whether Gamble was gaining followers and regular listeners, or if we had to take a different approach to advertising “Call Me Again”. I also decided to create an email subscriber acquisition, which would help measure the total number of email subscribers gained from the release. Mailchimp was our email marketing service of choice.

Based on previous experience in the marketing department, I suggested to the group that we use a marketing model called PESO. The PESO online marketing plan is a great strategy that touts the integration of paid, earned, shared, and owned media. This helps in delivering more integrated marketing programs, would help me extend reach, and establish a greater brand look. The PESO model was very affective when brainstorming ideas, organising all our thoughts and ideas, and in tracking the overall progress. While I was using this I also carried out a pros and cons list, which was almost like a risk factor assessment as it brought my awareness to negative aspects of this model that I should perhaps look out for. In the end, I was able to create a PESO model specifically for Gamble, which I have attached below in order to get a greater understanding of this concept.



Diagram 1: PESO Online Marketing Model for Gamble

Impact of Digital Technology:

With an immense increase in mobile usage and wearable devices, there is a large shift that is changing and transforming digital marketing campaigns. One of the main challenges that many brands are facing is effectively staying connected with its audience in real time and generating relevant and impactful marketing campaigns. As there are many new technologies and techniques, it has impacted the digital marketing industry enormously (Reach First, 2018).

Social media is a prime example of this, nowadays there is an expectation of non-stop entertainment and instant communication and as social media is able to reach and engage with an enormous audience companies have become extremely reliant on this. There has been a continuous growth in the usage of social media marketing and this is expected to grow even larger. Online platforms such as Instagram, Facebook, Snapchat, and Twitter are flourishing in growth and usability, which is why we decided to use social media marketing as one of our main ways of bringing exposure to Gamble.

Personalised content has also proven its significance, as this is a component of every marketing campaign. Personalisation is one of the most crucial factors when it comes to generating content as it connects the brand with the right audience. A study conducted by Monetate, revealed that 94% of marketers see personalisation and this experience as critical to its current and future success (Reach First, 2018). Based on this, my group and I found the importance in this whether it was through website development, paid research, social media, or email marketing as personalised content to the right audience is one of the most crucial elements in creating a successful campaign.

Conclusion

This project was an overall great experience, and has further developed my skills in creating many different aspects that are part of an artist campaign. The teamwork between Elliot, James, Callum and myself was successful with a positive and supportive working environment. The campaign itself was by no means perfect, but throughout this project those lessons were learned and have now given me the ability in applying this to real life situations. The research done in order to understand how digital technology has impacted the creation and promotion of popular music was extremely beneficial and demonstrates how the music industry is continuously changing.

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