

The artist (who)

When I was given this assessment brief I started thinking about what could have been a good way to make it as effective as possible. I am an emerging DIY artist myself, therefore to test the knowledge and skills I gained over the past year I decided to make the most out of it and design this marketing campaign around myself.

I have started this project professionally in 2018, released an EP in 2020 and I have learned a lot about the marketing industry during the past two years. (Am.i's One-sheet in Appendix)

The Reason (why)

The reason why I chose myself is because I think I could be a fresh new face in the industry. With my new music on the way I could reach the right balance between mainstream and niche, which is where I aspire to be. My sound is electronic, dark and alternative but the melodies and vocals are soul and r&b making my music an easy listen to the mass audience.

My lyrics, straightforward and simple but also deep and vulnerable, talk about common issues of my generation: love, sexuality, mental illness and personal growth. These are themes people relate to, as they create a sense of inclusion and community cherished by many. This helped the growth of my

music over the past year. I have accomplished a couple of significant steps for a DIY artist that small (Spotify editorial playlist placement and a sold out gig), so with the right team around me and the right marketing tools I could really get the awareness I am aiming for and make a living from being an independent musician.

Having chosen my artistic persona for this project gave me the chance of planning and experimenting on how to market what I do and on how I engage with my fans. It will give me the opportunity to make mistakes, change direction during the course of the campaign if something isn't working without affecting my current and future career. I also had the freedom to really tailor this campaign and all of my choices to what I know will work best for me. To do so I used contacts and network I made through the years and updated insights and stats on my audience. These allowed me to analyse with extreme accuracy my marketing decisions knowing exactly who my fans are and what they like. It was an actual opportunity to think of new things and be creative around my image, concept and vision.

Sitting down with myself analysing accomplishments and failures of my previous campaign let me build a new one with real potential. The big cons of choosing myself was the tendency to not be fully objective with the decisions I made. The issues with dealing with myself as an artist are mainly self doubt and insecurity, both aspects of my character that could lead me towards making wrong or bias judgements.

Before getting into details about the campaign, I will briefly discuss the pros and cons of being a DIY artist as I believe that explaining them in advance would make the tactical choices I made easier to understand.

Pros

- I. You own your rights. If you co-write your music with other people, they have the cut you agreed on but your personal rights are yours only. Signing with a record label would mean that that same cut would have to be split with between you and the label.
- II. Money is all yours. Every revenue from music streaming, DSP-songwriter deal aside, is retained. All the profit coming from tickets sales, after deducing the venue fees, does not have to be split with a record label, agent or manager.
- III. You have full power. Over your music, your budget, your image, your concept, your idea, where, how and why to perform. You can use the marketing trends at your own pleasure, without having to follow anyone else's requirements.
- IV. You learn along the way. Doing everything yourself means that, having to figure out how everything works, you get to learn a lot, gaining valuable skills and network for your career and a better understanding on how the industry functions.

- V. You get to choose your team. By being able to choose your closest partners, you can surround yourself with like minded people that really believe in your project and are willing to go all in, to help you throughout and support your growth.

Cons

- I. You need to have contacts. Hard to build a network, even harder to build the right one. You never know who you end up working with and how people will be working. No matter what, you are compelled to trust them and hope for the best. Having publishers and agents in your contact list is not that easy and not working with any will slow down the whole process of a releasing, lowering the chances for your music to have the recognition it deserves. A record label has a lot more contacts shortcuts. Most of the times it has worked out a deal with publishers for playlist or media pitching that can be very beneficial for any release.
- II. The budget is your responsibility. Starting out as a DIY artist means you will, at least initially, spend more money than what you earn. A record label would invest its own money on your career or on your releases.
- III. Self promoting is extremely time consuming. You would be doing this whole work alone. Record labels usually have their own team who takes on these tasks and help artists advertise themselves.

All this said, I tried to be as objective and detached as possible while building the portfolio. This campaign is specifically designed knowing the demographics, psychographics, geographic position of my fanbase as well as the engagement, network and budget I can put on the table.

The campaign

I am going to briefly outline, in chronological order, everything that happens in each year of my campaign, in order to create a clearer view of the reason why I made some specific tactical choices, which I will explain in details further down.

The choice of how each year is divided, starting from November to October is practical. I imagined this campaign being pitched to a company this November so it would be ready to be used right there and then.

November 2020-October 2021

1. "A party" release (Jan 2021)
2. "Bowing Out" release (May 2021)
3. "Bowing Out (Legato Remix)" (June 2021)
4. Merch collaboration with MissVava Art
5. Brand collaboration with designer Brian de Carvalho
6. "Mental Hell" release (September 2021)
7. Carne Virgen & @Imhorny___ collaboration

November 2021-October 2022

1. "HI" - Am.i & Andrea di Giovanni release (Nov 2021)
2. "Get S**t Done " Am.i & Flore release (Jan 2022)
3. Merch collaboration with Flore
4. "Boxes (MA I StabilitY Soundtrack) release (March 2022)
5. Brand collaboration with Alzang (March/April 2022)
6. "00:29" Am.i & Legato release (June 2022)
7. Summer Tour
8. H&M Music (Sept-Oct 2022)

November 2022-October 2023

1. Ep collection with leading track "This is just the song closing my EP n2" release (November 2022)
2. "Ogni tanto sorrido" release (Feb 2023)
3. Meduza Collaboration (May 2023)
4. Ginevra collaboration (September 2023)
5. DLSO Collaboration (October 2023)

Marketing strategy

- A. The idea of stillness
- B. Image and Iconography
- C. Targeted Socials: Instagram, TIKTOK, Youtube
- D. Target audience/ targeted territories
- E. Targeted Magazines and Radios
- F. Targeted Venues/Festivals
- G. Collaborations
- H. Budget

A.

"BEING STILL IS THE NEXT STEP ON MY MENTAL HEALING PROCESS. STILL IS THE MIND WHEN IT IS CONTROLLED, WHEN OVERTHINKING IS ADDRESSED, WHEN THE MIND IS HEALING AND AT PEACE. STILL IS THE BODY AFTER A PHYSICAL EFFORT AND AFTER A PANICK ATTACK."

I introduced this idea as a guideline concept for all my work through the first year because it represents my current vision, how I am going about portraying myself and my music and how I am going to act as a person in the future. In order to maintain this image of honesty, transparency and vulnerability I have to share a consistent part of my personal self in my project and with my fans. Since it is going to be present in most assets for each release, it will also serve as a common thread my audience can relate to and enjoy.

B.

To have this campaign work at its best of chances, a new and more interesting image for Am.i needs to be created.

I took inspiration from my change in style over the years and I have taken into consideration the influence that Covid-19 has had in the fashion industry so far. “We might therefore want easy-to-wear, durable items that will see us through a cyclical chain of events – precious time will not be wasted fussing over a flimsy cross-over dress.” (Sowerbutts, 2020)

I decided to look for brands that share a sense of “being still through time”, brands that believe in evergreen and originality. COS and ARKET will be the two main brands I will be using and emulating but with a touch of ‘edginess’ (from brands like Jaded).

I will also integrate this new look with some 80’s vintage pieces as “musicians have now turned to influences of the 80s for their 2020 hits” (Lock, 2020) and will use this wave to make my look more accessible to the mass.

My logo, simple but with a peculiar font, is easy to remember and perfect for my image. Up until now, the font colour I used was always orange, like the cover of my debut EP, but from now on it will change depending on the concept behind each release as a small but effective way to keep the audience interested and to give a constant sense of a refreshed Am.i.

C.

My platforms need to have a more balanced following between all of them and a higher engagement rate.

On Instagram I want my engagement to go up by overall 25%.

To accomplish that I need to engage more with the platform and follow its trends without trying not to slip into banality and copycatting, doing what feels right for me and my image. Being someone that uses social media for professional purposes only, it can be hard to engage more and share snippets of my personal space. However, I realise that without sharing daily personal experiences I won't be able to connect with my fans as much as I want to. To reach the engagement goal on my Instagram profile, I am going to work towards making it more appealing and trendy, with a mixture of high quality and analog photographs and more acoustic covers. I will also upload more contents that are not related to music, such as more of my poems, to give out another side of Am.i. I really intend to start listening to my audience and their changing needs, to make them feel included.

When it comes to TIKTOK, I decided to have a similar approach as I had with Instagram. Gaining popularity on this platform is much easier and faster but it is also an app that I haven't made much use of. Studying it for this campaign made me realise how important this platform could have been for my music. Since my target audience is 18-24 years old, and this is also the age range of most TIKTOK users, I will have to test it and grow an audience by sharing my music more, but also following the trends of the community.

I thought about creating dance challenges using my songs, duet challenges and competitions for fans with prizes (such as free concert tickets or merch giveaways). I also planned live streams and listening parties 24 hours prior each release, in order to attract and redirect fans to the platform and give it a purpose.

We know Youtube is “the world most popular streaming site of 2020” (Richards, 2019) but my channel has just been used to release all of my official music videos. For this campaign I decided to explore all of its functions. Some releases will have exclusive previews of the music videos, live streaming launch parties and behind the scenes contents as well as the usual music videos, and acoustic and lyrics videos.

All the material that will be uploaded on Youtube will be high quality in order to have subscribers growth and engagement.

D.

My audience’s highest age range is 18-22 (on Spotify) followed by 23-27 and 28-35 (on Instagram). Since my goal is to have a more overall balanced audience I am planning on pushing the 18-22 segment to engage more with my socials and the 23-27 segment to engage more with my streaming platforms.

The 18-22 segment is generally the most active and the one that can give the most revenues along with the 13-17 age segment.

Most of my social media followers are based in the UK and Italy but my Spotify followers are mainly in the US and EU.

I decided to target mainly the UK and Italy, followed by the rest of Europe (mainly France and Netherlands) and at last , the US. By gaining more following and popularity in the UK I will be able to participate in more events and do more shows.

On the third year of the campaign I will be switching my focus to the Italian market, so for the entire year the main geographical focus would be Italy for both promotion and live performances.

E.

When I released my first EP I created a list of magazines and radios to target and ended up connecting with some of them (Tribe, Unicornzine, Hoxton Radio, Quazar magazine).

For this campaign I followed my competitors' steps and extended the list to magazines and radios that publish content a lot more related to what I do and who I am. Most of these, especially the ones targeted for the first year, have a small to medium online presence which will give me the chance to connect with more of them, create a relationship and guarantee myself a longer and more engaged media coverage over my releases.

F.

An approach very similar to the one used for magazines was applied for venues.

Most of the targeted ones are venues my competitors or myself have performed at in the past. Almost all of them are based in East London, as I believe that specific scene represents my music and vision better than any other. I targeted LGBTQIA+ pubs and bars like Dalston Superstore and The Glory, or historical music venues like The Spice of Life in Soho or The Rocksteady in Dalston. Also, I researched some bigger venues, still accessible to Am.i in terms of style and capacity. Electrowerkz, for example, “A roomy down to earth grungy warehouse vibed venue across several rooms. Perfect for a night with an underground feel” (Resident Advisor,2020) was used by Dylan, a British electro-pop artist who has recently signed with AWAL, for her first ever sold out gig in 2019 and has a capacity of 200 people. (See link on the reference list)

For what concerns festivals, I firstly went for the ones that are smaller, easier to access and to create a long-term relationship with. The Great Escape, based in Brighton, is the best small festival for emerging artists over the summer and every year, one of the stages happens to be hosted by my former university, BIMM London.

G.

Big focus on collaborations in each year, especially second and third.

Collaborating brings awareness to the brand from different audiences, streams, following, engagement, more opportunities and more inclusive music. It also gives the brand a sense of credibility among the general audience.

H.

I decided to show the budget for each release instead of giving a total amount for the whole campaign. I think, since the budget is mostly coming from my savings it is simpler and more manageable to have it separated as it gives me the chance to make amends on it if needed.

Being a DIY artist has the disadvantage to be completely dependent on yourself when it comes to money, so without a nest egg saved away the costs for each asset around a release can become overwhelming.

The solutions are networking, and creativity. I believe that, in order to deliver original visual content it is not necessary to spend a lot. What you need is interesting content and a good video editor so, with a limited amount of money available for the project, I decided to cover only the costs of a potential professional editing and venue and props renting. For the recording and filming, thanks to my contacts I can have most of the work for free or at very low cost. Nowadays it is also common to see artists posting content of

'lower' quality, analog looking, but with amazing edits which still make it interesting and fresh.

The budget I allocated for merchandising has a similar idea behind. The merchandise collaborations are limited edition because they are mostly handmade by me and the artist I am collaborating with. Since I have never released merchandise I have not yet experienced a reaction of my fans towards it. The reasons behind why I decided on hand-painted material is to reduce costs and avoid waste (the pieces will be available upon request) and also to create a stronger experience and connection between me and the buyer, that will receive an original and unique piece.

Marketing campaign tactical choices explained

Year 1

1. Tribe magazine exclusive interview for "A Party" Release / Equate magazine exclusive interview for "Bowing Out" Release

I targeted these two magazines because they share the same values, support the same causes and like the same topics and cover artists that make pop music as well. I also have already established relationships with them in the past with my previous releases.

2. Miss Vava Merch Collaboration

I have worked with this artist in the past and created six hand-painted t-shirts as giveaways to the first six fans who pre-saved my second single “Game Over”. This collaboration worked so well on my reach and engagement that I have decided to use it for this campaign too.

3. Brian de carvalho Collaboration

“Brian De Carvalho is a conceptual womenswear/gender-queer brand that stands for equality and gender diversity, themes from the 18th century are often juxtaposed with modern-day queer issues to explore contextually macabre topics and bring them to light”. He has worked with celebrities like Ashnikko and his corsets and burnt jackets have been featured on Vogue UK. He still has a small community around him so this collaboration would be beneficial for both.

4. Carne Virgen collaboration and live gig exhibition at Hoxton253

I decided to use these two feminist and hip magazines and communities to promote my the release of “Mental Hell” as they both deal with themes such as mental and physical stigmas around human beings. Hosting the Exhibition is also a strategic move to create a different experience for my audience and engage with them through different forms of art.

Year 2

1. Andrea di Giovanni collaboration and Quazar Magazine cover

I decided on a collaboration with Andrea as they are a non-binary artist that have established themselves in the London music pop scene and it would be a great opportunity for Am.i to gain visibility. Andrea are also Italian, the songs in fact will also be sung in Italian and the collaboration will be a means of introducing my audience to the market switch happening on year three. Andrea have been the face of Quazar before so the chance to be on the cover, with this collaboration, is highly likely.

2. Flore Collaboration and The Word article

I have decided to partner up with Flore, an emerging indie pop artist who I personally respect very much and would enjoy collaborating with. We are both professionally on the same career path and have shared vision. She is originally from Belgium so she sings in two different languages the same way I do. The Word magazine, from Brussels, with which Flore has worked with before, will cover the release so I will have the opportunity of an international recognition as well.

3. MA I StabilitY

I decided to add the short movie soundtrack in the campaign because I have been contacted by the director to take part on this project.

The reason why I included it is because I very much relate to the script and I think it is a great opportunity for me to explore a different entrainment sector, with a possible participation to festivals and programs related to it.

4. Alzang /H&M music

I have chosen Alzang as I have been buying their clothes before. I follow the brand and support their fresh inputs and ideas. Their website has a blog section where they discuss artists of every sorts. They sometimes also include them in their new arrivals ads. Being featured on their platforms as the “#alzangirl” and taking part of a fashion campaign will again give the brand Am.i the credibility it needs to thrive and grow, not only through music. Alzang will also be responsible for supplying all the outfits for my summer tour and all festivals around Europe in 2022, so they will be able to showcase their collection internationally.

5. Legato Collaboration with summer Tour

The collaboration with Legato is a result of the Bowing Out Remix happening in year one. Legato and I will be writing music together ready for the summer tour of four destinations where I will be supporting him on stage as a vocalist. The reason why I chose him is our shared love for house and dance music that will allow both to travel and spread our music. He has worked with Disclosure in the past and will open their next tour in the foreseeable future, so sharing the stage with him and having two collaborations together is an ideal situation to be in.

6. Mailing list

The other big focus alongside collaborations for this year will be creating a mailing list, an absolute amazing marketing tool every artist should have and make use of. Having a list of subscribers to your website is a great resource for gathering of audience psychographics and demographics data, while also having direct personal contact with them. By having a list of dedicated fans' emails I can create an exclusive relationship with them by sharing new releases, collaborations, live gigs and by treating them with offers and discounts on my music and/or merchandise.

Year 3

1. Italian Market and Asian Fake

This will be the year where all the singles released in 2021-2022 will be collected on an EP that will be released in November 2023 with a lead track called "This is just the song closing my ep n2". Shortly after, I will start promoting myself on the Italian market with my singles in Italian.

It is something I recently felt the need of doing, going back to my roots and embracing Italian songwriting.

The transition will be slow as I would like to maintain an international audience overall, reason why I will be collaborating with the Trio Meduza in May 2023 to have a summer hit in English.

Since the DIY artist is not seen by the Italian market as a trustworthy and notable career path, I will have to consider signing up with a record label. My main goal then would be, by October 2023, to be signed by Asian Fake, an indie record label, that supports all the Italian artists I have been taking inspiration from to write my music.

With its 16k followers on Instagram it is one of the most hip labels around and its popularity and credibility have been increasing over the past two years thanks to its biggest artists: Coma Cose, an electro-indie duo, Ketama126, one of the most famous trappers in Italy and Ginevra, an emerging female

songwriter with a distinctive sound who has been climbing the country's pop charts.

This label is the perfect choice for me and my sound so I will be starting a partnership with it through a collaboration with Ginevra in September 2023 and through taking part as a performer to the MIAMI Festival in Milan both in 2022 and 2023.

2. Meduza and Magazzini Generali

I planned this collaboration as this will be the biggest step of my career and what would give me great access and credibility worldwide especially in the Italian market. I chose Meduza as they are Italian as well and are currently working with emerging artists. Having a feature with them would give me the opportunity to continue to write in English but also have a massive impact in the market being an Italian artist that mainly releases music in English. One of the aims here, would be address the UK and EU audience towards Italy and its music scene.

For this collaboration I also decided to have a launch party in a small venue in Milan but very popular in the underground scene of the city, Magazzini Generali. I went for this innovative idea of having a release gig with a DJ set from Meduza as I think it would really make a difference to have them performing too and will create this party/clubbing environment that I always take inspiration from, as a cultural form of art, for my music.

3. Ginevra and DLSO collaboration

Finally for the campaign, my last strategic choices are correlated. I decided to use the collaboration with Ginevra as a springboard into the market.

I consider her my biggest inspiration when I write music in my own language and it would be not only a very good step forward for my career but also an honour. Her sound is really similar to mine and our visions are very close so it would result in a beneficial collaboration for both. She is also new to the scene and started releasing songs in English to then switch to Italian. She has a following of 7000 users and I have been in contact with her before to discuss music. DLSO is a news and media company that Ginevra used in the past for sponsoring and visibility. A partnership with them would not only mean an article, a review on their blog and a video interview about me released on all her platforms, it would also mean live streams, live gigs on their events and great media coverage.

PDP

Having to create a marketing campaign about Am.i was really challenging for me. I have always marketed myself up until this point and it is complicated to remain objective when it comes to making choices such as venues to choose and capacities to reach, where you want to be represented, who to work with, how much money to spend, what expectations can be met, be realistic and positive.

I followed my vision, my ideas and inputs but I also followed the stats, percentages and decided what real and structured decisions needed to be made.

I had to analyse both my personal side and professional side, see what was done correctly and could have been done with a better approach.

I usually tend to be very realistic about what I have to offer as an artist and that really helps in decision making. Although I also tend to lean towards negativity and insecurity so sometimes I find it hard to be detached and do not give myself enough credit. That is why my general expectations on following and engagement are kept quite low. Doing so the eventual possible reach of the goal will be a boost of confidence in myself and it will drive me to continue managing the campaign with a stronger attitude.

Professionally, as a marketer, I was organised and quite up with trends and news; I also have a good general view of what happens in the industry, how the system works and how time should be managed for each campaign. I have the right knowledge to decide when and how to release music, who my competitors are, who I can reach for and how to approach professionals. I lack of design skills, as I need to be faster with photoshop and other Adobe programs; I need to improve my video editing skills, not only for my project (Am.i) but also when it comes to show assets for a presentation. I need to work on my time management skills while working on a project as I sometimes found myself struggling to find the time to correct mistakes and create strong structures to work with. I also wanted to conduct a survey among my peers to have them collocate my music based on their taste and see what other artists they saw me collaborating or performing with. In the end I decided not to use this tool and followed my instincts as the artist I am. In the appendix I created two swot analysis discussing both my personal development plan and my professional one.

To summarise and conclude, I loved creating this project, explore with my mind, research and design. Thanks to this campaign I now have a lot more networking I can touch and a strategy for my future career.

What I lack now is experience that I can gain through bringing my work to life. Having promoted my music before gave me a lot of concrete vision and expectations behind this campaign (I knew what magazines and radios to target and which ones I could have opt for throughout the process). I knew

what venues to go for in London for emerging artists, festivals and events. It also gave me the chance to create a plan that I would had to do anyways but not to this extent and even though I was quite cautious with it I was also, and still am, inspired by all the possibilities I have in the future. I decided to follow the plan as I also made it to test my capabilities and intuition, I will have physical prove of the success of my work, my problem solving skills and my potential as a marketer. I have not only poured my knowledge and research into this but also my heart. This is my future plan, my responsibility and my career and being able to put that into practice and show it to the world would be my pleasure.

Reference List

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CHARTMETRICS: [Chartmetric: A Music Data Analytics Tool With Insights Driven ...](#)
www.chartmetric.com

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INSTAGRAM: [instagram.com/am.iofficial](https://www.instagram.com/am.iofficial)

MA I STABILITY: <http://maistability.com/>

MISS VAVA: <https://www.instagram.com/missvvar/?hl=en> Hoxton253

ASIAN FAKE: https://www.instagram.com/asian_fake/?hl=en

LEGATO: https://www.instagram.com/legato_uk/?hl=en

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ANDREA DI GIOVANNI: [https://open.spotify.com/artist/6LgSivOZVfHs4mY4TYobQa?
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FLORE: [https://open.spotify.com/artist/3eRrJ9wNV8ZgpMTaXwrO9G?
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COS: [//www.cosstores.com/en_eur/campaign-aw.html](http://www.cosstores.com/en_eur/campaign-aw.html)

JADED:

[Jaded London | Fresh Online Fashion For Women & Men](#)
jadedldn.com

IMHORN NY : <https://www.instagram.com/imhorny> /

CARNE VIRGEN: <https://www.instagram.com/carnevirgen/>

EQUATE MAGAZINE: [https://www.instagram.com/equate_ /](https://www.instagram.com/equate_/)

GET IN HER YEARS: <https://www.instagram.com/getinherears/>

TILEYARD: <https://www.instagram.com/getinherears/>

UNICORNZINE: <https://www.instagram.com/p/CDBdO7Apjsr/>

TRIBE MAGAZINE: [Tribe Magazine](#) Quazar

QUAZAR MAGAZINE: <https://www.quazarmagazine.com/>

DLSO: <https://www.instagram.com/dlso.it/?hl=en>

SOHO RADIO: <https://www.instagram.com/sohoradio/>

HOXTON RADIO: <https://www.instagram.com/hoxtonradio/>

MIAMI FESTIVAL ITA: https://www.instagram.com/miami_fest/

ALZANG: alzangstore.com

H&M: [H&M MUSIC](#)

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Appendix

STRENGTHS

DEDICATED
BEING ABLE TO BE OBJECTIVE
AMBITIOUS
ORGANISED
KNOWLEDGE OF THE MUSIC SCENE IN LONDON
CREATIVE
EXPERIENCED
HAVE GREAT CONTACTS IN ALL ARTS FILEDS
CAN DESIGN
ALREADY RELEASED AN EP
REALISTIC

OPPORTUNITIES

USING THE PLAN FOR MY OWN BENEFIT
GROWTH AND SUCCESS
PLAYLIST PITCHING
EXCEED EXPECTATIONS
PROMOTION ON MAGAZINES AND RADIOS
LIVE GIGS, SUMMER TOUR, FESTIVAL PRESENCE
VISIBILITY
POPULARITY
REVENUE
COLLABORATIONS OPPORTUNITIES

WEAKNESSES

NOT BEING ABLE TO BE OBJECTIVE ALL THE TIME
INSECURE
SELF-DOUBTING
LITTLE EXPERIENCE
TIME MANAGEMENT
NEGATIVE
VERY LOW BUDGET AT DISPOSITION
INTROVERT
NEED MORE KNOWLEDGE OF ADOBE
PROCRASTINATOR
NOT A FAN OF SOCIAL MEDIA

THREATS

PERSONAL HEALTH ISSUES
DIFFICULTY TO OVERCOME INSECURITIES
DIFFICULTY TO OVERCOME PROBLEMS
NOT BEING ABLE TO MANAGE TIME
COVID19 AND NATIONAL LOCKDOWN
NO AVAILABLE BUDGET
INCONCLUSIVE PR AND PLAY-LISTING ATTEMPTS
NO REVENUE FOR STREAMS
INCONCLUSIVE COLLABORATIONS ATTEMPTS

PERSONAL

SWOT

STRENGTHS

DEDICATED
BEING ABLE TO BE OBJECTIVE
AMBITIOUS
ORGANISED
KNOWLEDGE OF THE MUSIC SCENE IN LONDON
CREATIVE
EXPERIENCED
HAVE GREAT CONTACTS IN ALL ARTS ' FILEDS
CAN DESIGN, YOUSE CANVA, MAC AND MICROSOFT OFFICE
REALISTIC
CAPABLE OF PLAN MANAGEMENT
CAPABLE OF TIME MANAGEMENT
KNOWLEDGE IN MARKETING AND SOCIAL MEDIA
LINKEDIN LEARNING MARKETING COURSE CERTIFICATION

OPPORTUNITIES

USING THE PLAN FOR MY OWN BENEFIT
PROFESSIONAL PORTFOLIO
GROWTH AND SUCCESS
EXCEED EXPECTATIONS
PROMOTIONS ON MAGAZINES
ONLINE PRESENCE
COLLABORATIONS OPPORTUNITIES
JOB OPPORTUNITIES
REVENUES

WEAKNESSES

NOT BEING ABLE TO BE OBJECTIVE ALL THE TIME
LITTLE EXPERIENCE
TIME MANAGEMENT
VERY LOW BUDGET AT DISPOSITION
NEED MORE KNOWLEDGE OF ADOBE, CHARTMETRICS, VIDEO
EDITING, PRESENTING,

THREATS

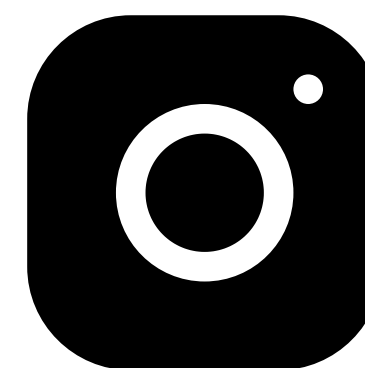
CAMPAINING FAIL
NOT BEING ABLE TO GET EXPERIENCE
PERSONAL HEALTH ISSUES
DIFFICULTY TO OVERCOME PROBLEMS
NOT BEING ABLE TO MANAGE TIME
COVID19 AND NATIONAL LOCKDOWN
NO AVAILABLE BUDGET
INCONCLUSIVE PR AND PLAY-LISTING ATTEMPTS
NO REVENUE FOR STREAMS
INCONCLUSIVE COLLABORATIONS ATTEMPTS
NO JOB OPPORTUNITIES

PROFESSIONAL

SWOT



AM.I



AM.I IS A DIY ALT/ELECTRO-POP SOLO ARTIST ACTIVE SINCE 2019. ORIGINALLY FROM ITALY, SHE NOW GRACES THE SCENES OF LONDON WITH HER MESSY SILKY BEATS AND POETIC VOCALS.

AM.I USES CATCHY DISTORTED SYNTH LINES AND EDGY LYRICS TO TALK ABOUT SOME OF THE STRUGGLES IN LIFE AND LOVE OF HER GENERATION. MUSIC FOR AM.I IS A COPING MECHANISM THAT HELPS HER THROUGH HER DEPRESSION AND MENTAL HEALING PROCESS.

ARTISTIC INSPIRATIONS: BANKS, BILLIE EILISH, FKA TWIGS, MURA MASA, LYKKE LY, TOVE LO, JAMES BLAKE, NONAME.

AM.I HAS RELEASED AN EP CALLED PRODUCT OF PROCRASTINATION, WITH TWO SINGLES TO SUPPORT IT. MILLENNIAL (0219), LAUNCHED IN NOVEMBER 8TH 2019, IS A STATEMENT OF HER MUSIC AND MESSAGE. THE TRACK GOT PICKED BY TASH WALKER, HOST OF “GET IN HER EARS” ON HOXTON RADIO, AND PLAYED ON AIR ON HER SHOW, ENDING ON POPULAR PLAYLISTS ON SPOTIFY WITH THOUSANDS OF FOLLOWERS AND GETTING HER INTERVIEWS WITH LGBTQAI+ MAGAZINES LIKE UNICORNZINE (@BIPRIDEUK), QUAZAR MAGAZINE AND AN ARTICLE ON THE TILEYARD WEBSITE.

GAME OVER, SECOND SINGLE AND TEARFUL HEARTBREAKING BALLAD, WAS SELECTED FOR THE SPOTIFY EDITORIAL PLAYLIST “NEW POP UK”, AND OTHER POPULAR ONES (“SAD SONGS YOU CAN CRY TO” BY THE FASHION BLOGGER PAULA BIRZINICE, TRUFFLE MUSIC PLAYLIST, KYDA STUDIOS).

PRODUCT OF PROCRASTINATION CAME OUT DURING THE UK NATIONAL LOCKDOWN IN MAY 2020 AND MADE HER GAIN, ON A PEAK, 170 SPOTIFY FOLLOWERS, 811 PLAYLISTS, 61K TOTAL STREAMS AND 12K MONTHLY LISTENERS ON SPOTIFY. SHE SHOT A MUSIC VIDEO IN COLLABORATION WITH TILEYARD MUSIC, RECORDED HER EP AT ABBEY ROAD STUDIOS AND HAD A FULL HOUSE GIG AT HOXTON253.