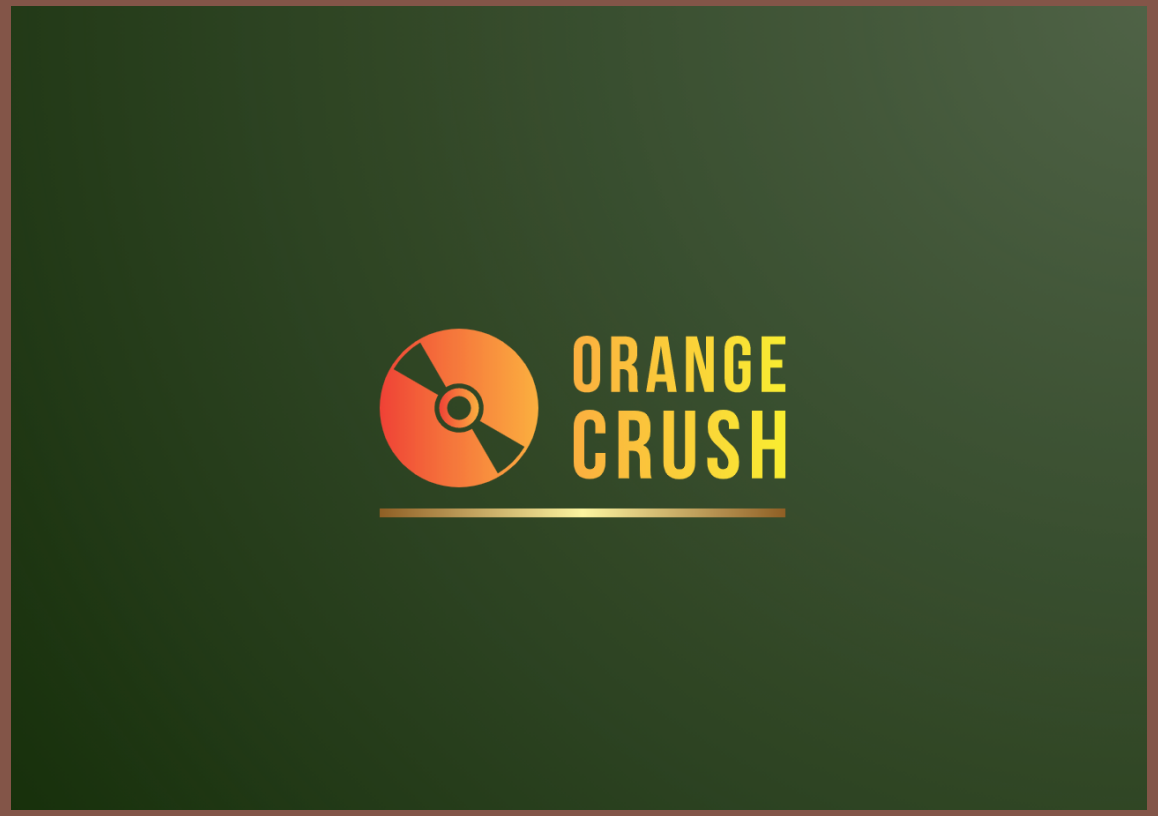
Element 2:

Portfolio

THE DEVELOPMENT OF AN ORIGINAL ARTIST CAMPAIGN WHICH INCLUDES THE RECORDING, PLANNING FOR DIGITAL RELEASE AND PROMOTION OF A REMIX AND ITS ASSOCIATED MEDIA



NAME: ALEXANDRU MADALIN OPRISANU
STUDENT NUMBER: 2009554
MODULE TITLE: CREATIVE MUSIC MANAGEMENT
ASSIGNMENT TITLE: PORTFOLIO
MODULE CODE: BMTY7000_LON
MODULE LECTURER: HARRY LECKSTEIN



PROJECT TITLE: REMIX HERE REMIX

PROJECT MANAGER:

-ASTON NEW
-CHRIS GILLET
-CAITLIN SKEA
-ALEXANDRU MADALIN OPRISANU

COMPANY NAME: ORANGE CRUSH

DATE: 05/11/2020

PROJECT OUTLINE

- • This assessment required to conduct the execution of a remix release. This work had to be completed within a budget of £500 given by Tileyard Education. The project required the collaboration with an artist involving the recording of the song/remix, mastering, creating the artwork, A&R, producing the appropriate marketing plan, digital distribution and the virtual live performance.
- • After careful consideration, Orange Crush decided to work with Jerome Thomas, an R'n'B and Jazz independent artist, in collaboration with Toma Lazarov, producer and student at Tileyard Education in order to create a remix for the song "Right There".
- • Through this work, I will explain the decisions we took as a group and stress on the personal contribution I had towards creating specific artefacts and completing this assignment.

GROUP'S ASSETS INCLUDE



Single/Remix



Artwork



The making of a promotional music video



Legal documents



Electronic press kit (EPK)



Budgeting

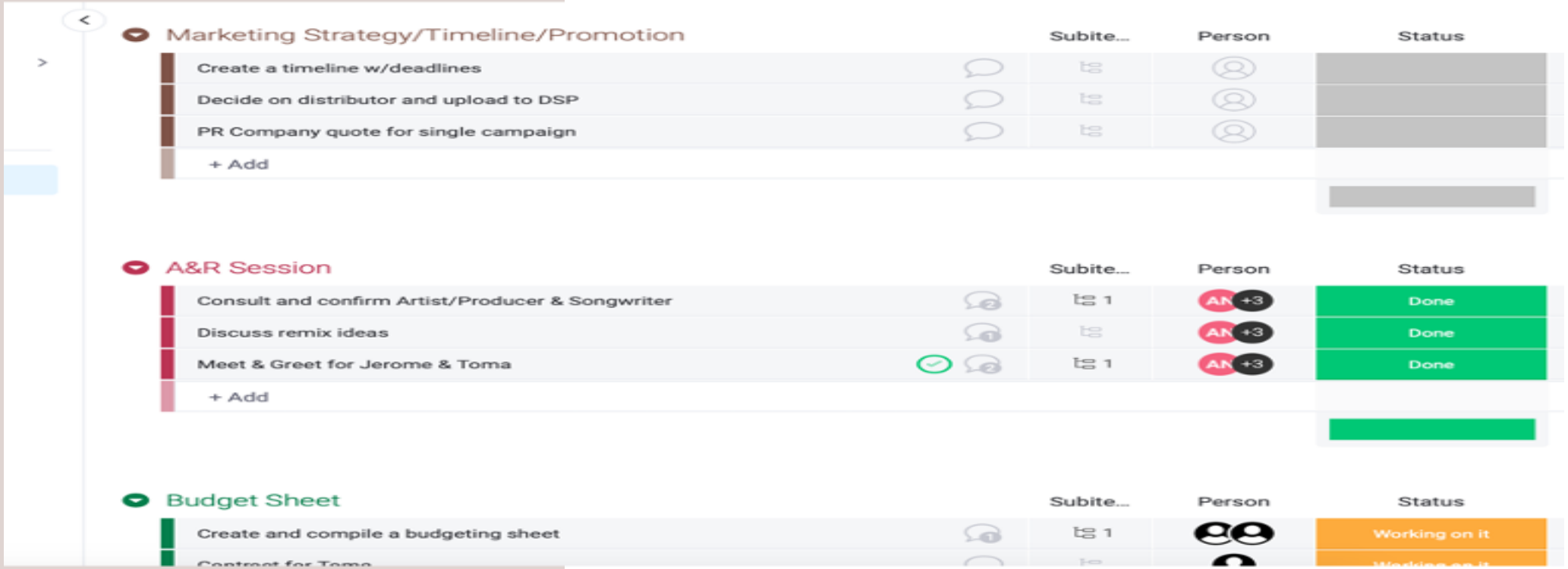


1 – Aston New
2 – Alexandru Madalin Oprisanu
3 – Christian Gillett
4 – Caitlin Skea

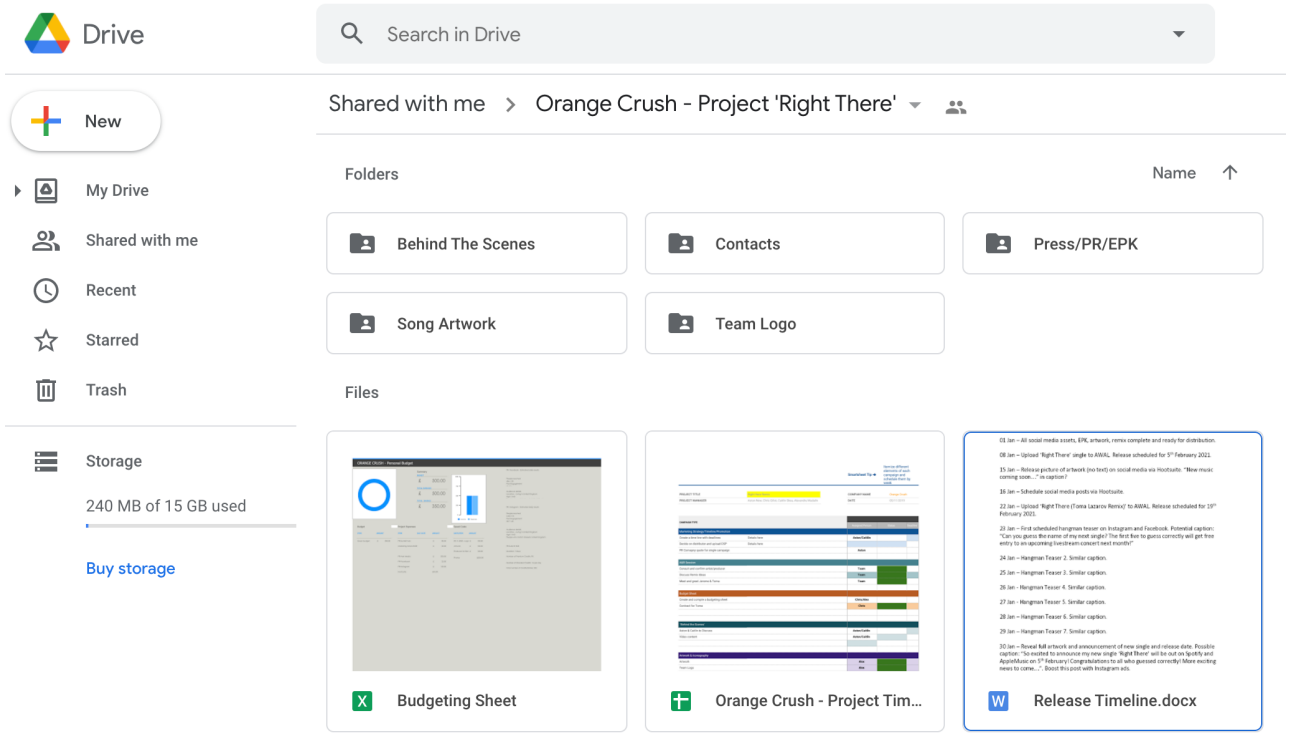
PROJECT OUTLINE

- While working on this project, each member of the group had individual duties to complete. The division of the work-load was equally distributed, and each member contributed with their best skills in order to minimize the costs and produce a high-quality end-product. Since the project was initiated, weekly meetings were scheduled to verify the task's accomplishment, while the WhatsApp group was used 24/7 for feedback and new ideas.
- Due to the restrictions imposed by the COVID-19, we were unable to meet in person, and so all the meetings to took place online using Zoom as the main video conference platform. As a way to save some of the costs, we preferred to have multiples meetings of 40 min to avoid paying for the premium subscription.

PROJECT MANAGEMENT



- In order to work efficiently, we initially decided to choose a platform named Monday, which would have helped us schedule and keep track of all of the assignments we had to complete.
- The platform had a user-friendly interface, easy to operate, but unfortunately, we realized that we could not have access to make changes as a group without a premium version.



GOOGLE DRIVE

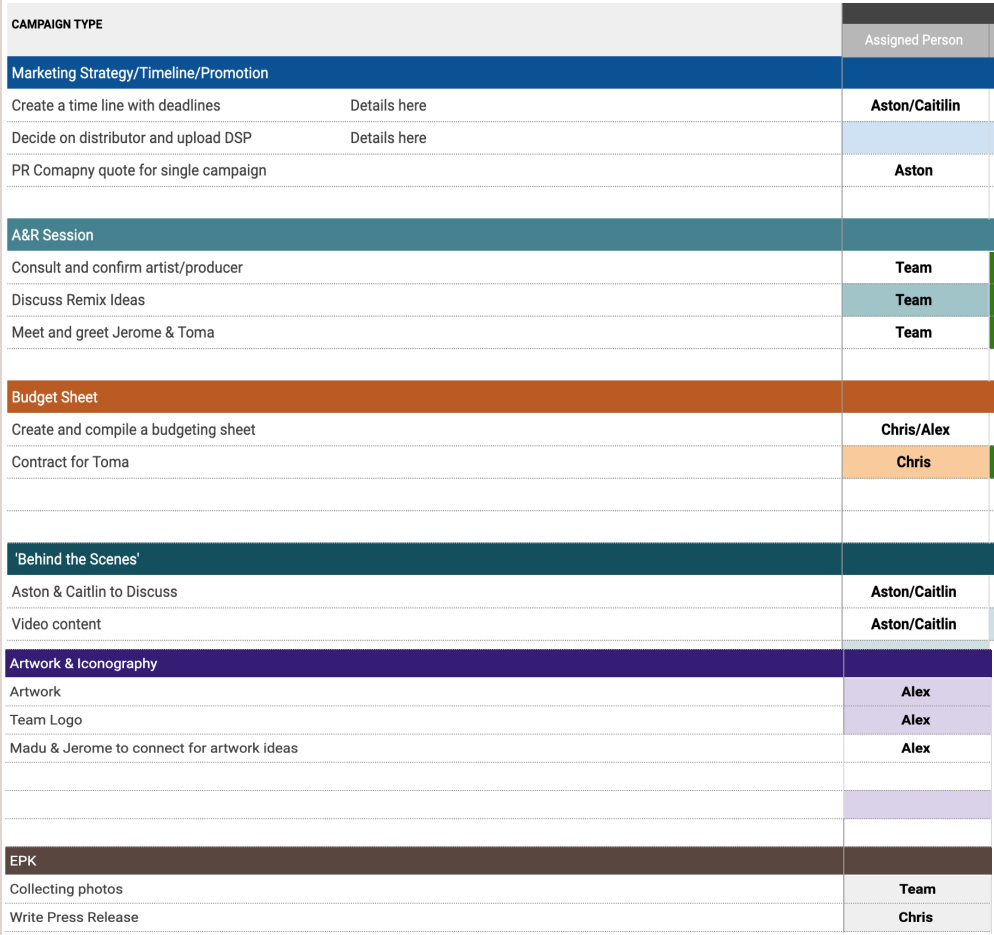
- In order to save an allocate the budget towards more important tasks, such as promotion, we decided to use google drive which allows everyone to connect to the same account and make the necessary changes without any particular subscription.
- With a total size of 15 GB memory, google drive offered us the necessary memory space to upload our materials and relevant documents to complete our project.
- Another positive factor was represented by the ability to create folders, a feature that helped organize and display the material in a very neat way.

Link to: Google Drive

DUTIES AND RESPONSIBILITIES

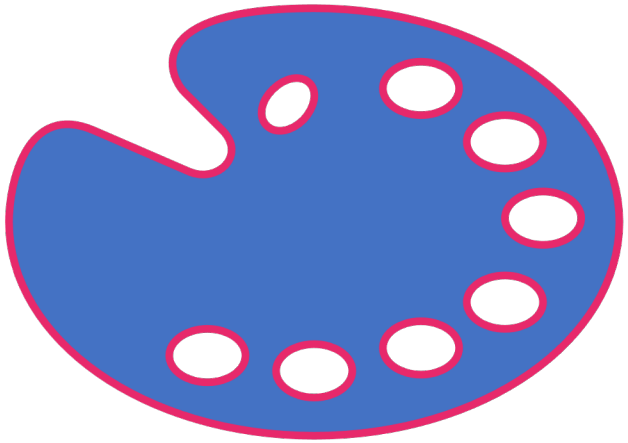
- The team paid attention to all the details related to the release of a song and conducted a thorough analysis of the necessary actions required for the completion of the project by creating a timeline spreadsheet.
- • This Microsoft Excel template represents the free option available on Google Drive instead of using the website Monday.com.
- • However, due to the lack of focus in this particular area, we failed to update the timeline creating a delay that affected the entire campaign.

PROJECT TIMELINE



CAMPAIGN TYPE		Assigned Person
Marketing Strategy/Timeline/Promotion		
Create a time line with deadlines	Details here	Aston/Caitilin
Decide on distributor and upload DSP	Details here	
PR Comapny quote for single campaign		Aston
A&R Session		
Consult and confirm artist/producer		Team
Discuss Remix Ideas		Team
Meet and greet Jerome & Toma		Team
Budget Sheet		
Create and compile a budgeting sheet		Chris/Alex
Contract for Toma		Chris
'Behind the Scenes'		
Aston & Caitlin to Discuss		Aston/Caitlin
Video content		Aston/Caitlin
Artwork & Iconography		
Artwork		Alex
Team Logo		Alex
Madu & Jerome to connect for artwork ideas		Alex
EPK		
Collecting photos		Team
Write Press Release		Chris

Link to: Project Timeline



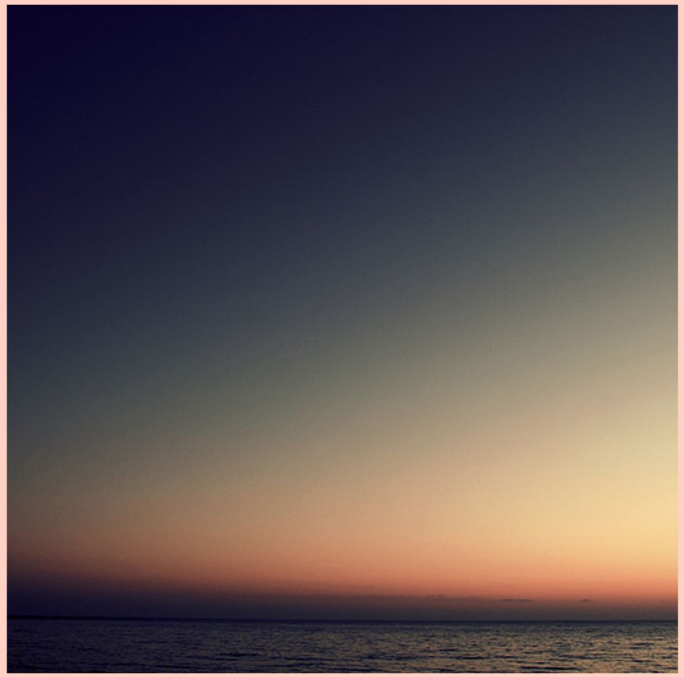
ARTWORK

- The artwork represents the first glance which the audience encounters. It sets out the song's mood, expectations and even discloses some details about the artist's traits. A well-designed artwork, the details that lay in the chosen shades and the impact of a certain image can have a powerful impact on how listeners perceive the composition (Shah D, 2015).

- In order to create the appropriate artwork, I had to understand the main elements of the song, the artist's view upon the music, and find the right scenery to express the meaning of the tune.

ARTWORK - CREATIVE PROCESS

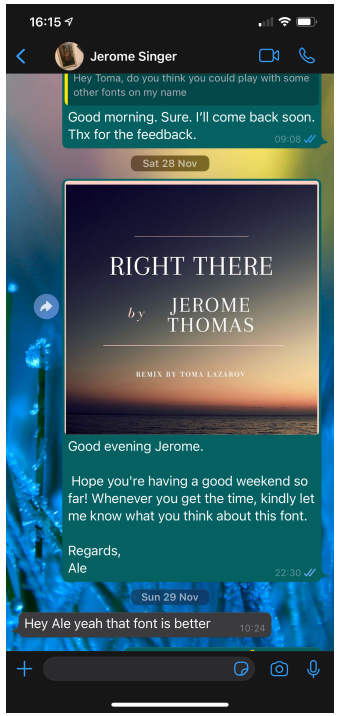
- •After careful consideration the first piece of work proposed was a sunset over the sea. As the song title suggests *Right There*, the lyrics of the song express the love toward the loved ones and the intimacy shared. The image of the sunset on a beach usually bring back feeling of nostalgia, calm and relaxation.
- •The font used was Songti TC. The white colour was used for both the artist's name and the song's name, as it stands out the most when combined with the background shades.
- •Each name has a different size in order to capture the viewer's attention. The biggest font was given to the name of the song, followed by the artist's name, and last but not least, the credits given to the producer of the remix.







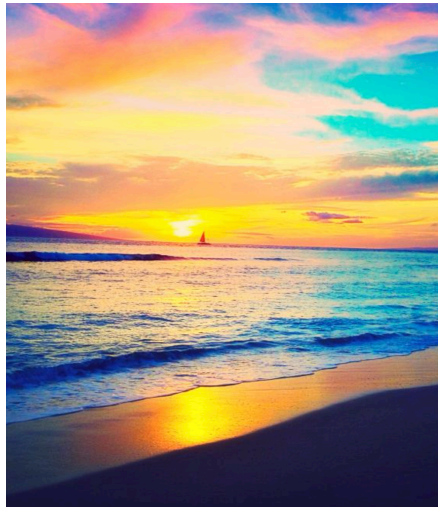




ARTWORK - CREATIVE PROCESS

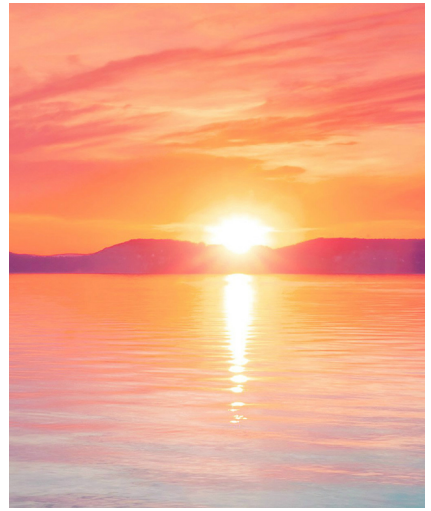
- This part of the project set to be challenging and, it required the attention of my colleagues for constant feedback.
- After the team agreed on the final artwork, I sent it to Jerome (the artist) for validation.
- Even though Jerome confirmed it, once the actual remix was released, the team believed that the artwork does not suit the song anymore, and so, I created a new design which was supposed to be based on the colours of gold, green and yellow. These colours were chosen based on the way the team visualized and resonated with it.

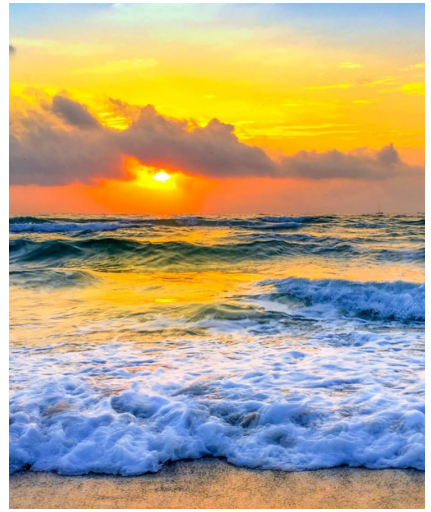




ARTWORK CREATIVE PROCESS

- Once the producer gave us the first version of the remix, the team voted for the replacement of the artwork. Unfortunately, this time there was a discrepancy between how the team saw the new design vs my perception of it. I personally did not believe that those were the best colours to describe the new image, but I was willing to try and create as many options as possible hoping that we will find one that we all can agree with.
- One of the main requirements was that the new artwork should have an explosion of colour that can vibrate with the song's mood.
- •All these pictures were taken from Pinterest.co.uk were I contacted the creator of the pictures to doublecheck on the free use of the material.

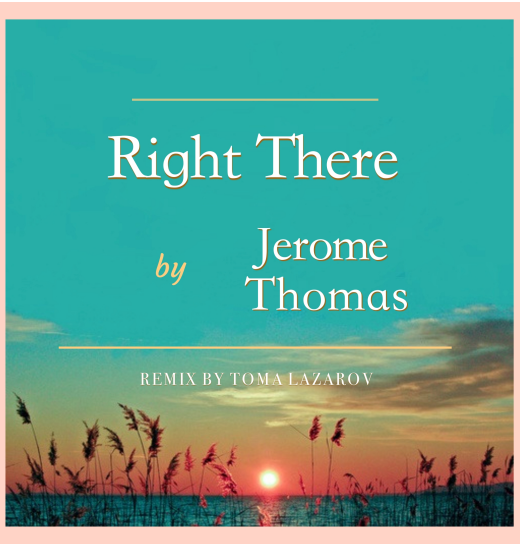


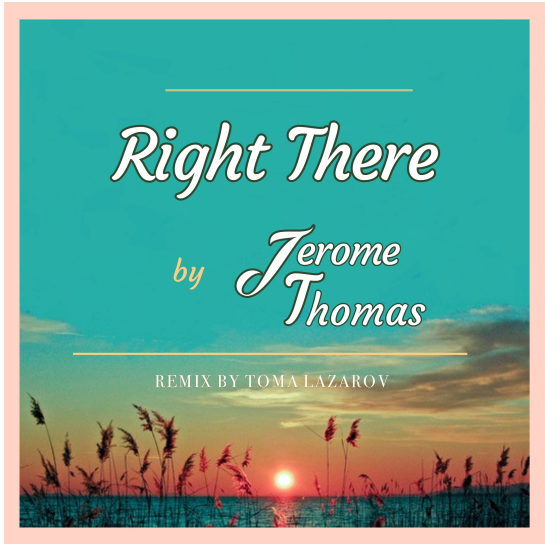


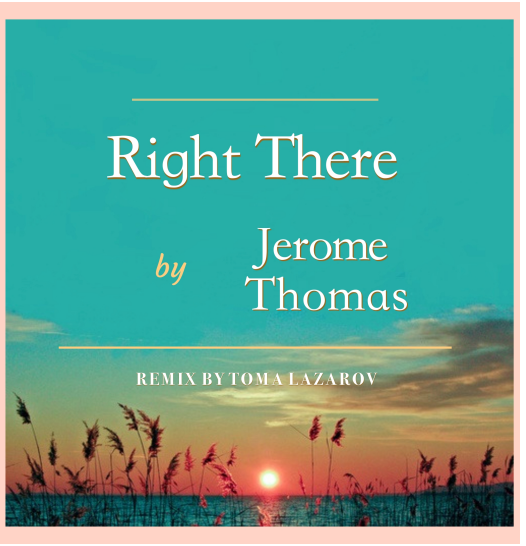
ARTWORK CREATIVE PROCESS

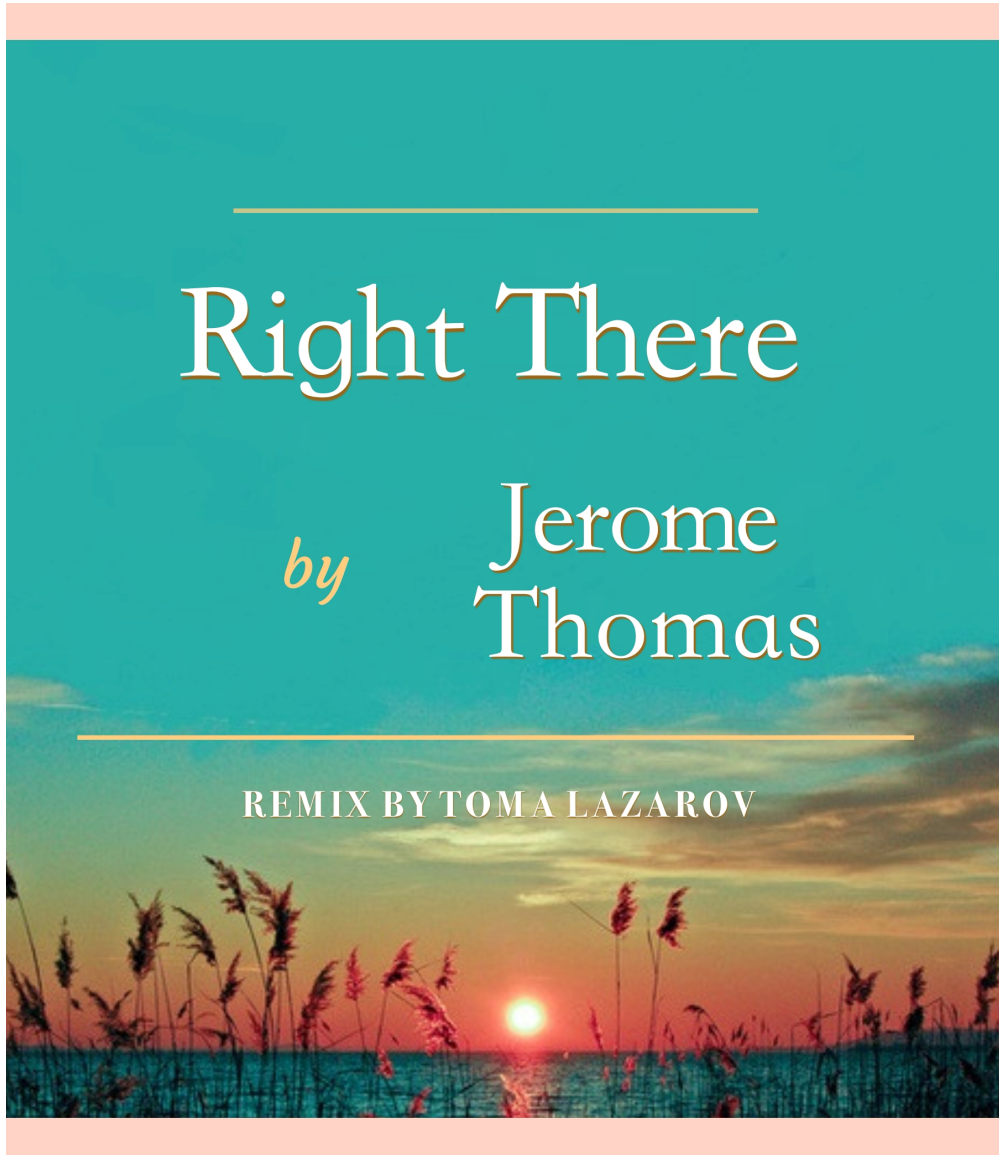
- We finally managed to agree on the image which should be used as the artwork's new background.
- Finding a new font represented another challenge. The entire team felt that the font style did not match the character of the image we had in mind. From simple fonts to fluid fonts, we agreed on the use of Songati TC, a relatively plain font.











ARTWORK CREATIVE PROCESS

- This represented the final artwork which we managed to agree on.
- The design was made available in different sizes to fit the requirements of each promotional platform such as Instagram, Facebook, and Submit hub.
- The resizing of the artwork was made through a free website, called Sprout Social, specially designed for this task.

LOGO CREATIVE PROCESS

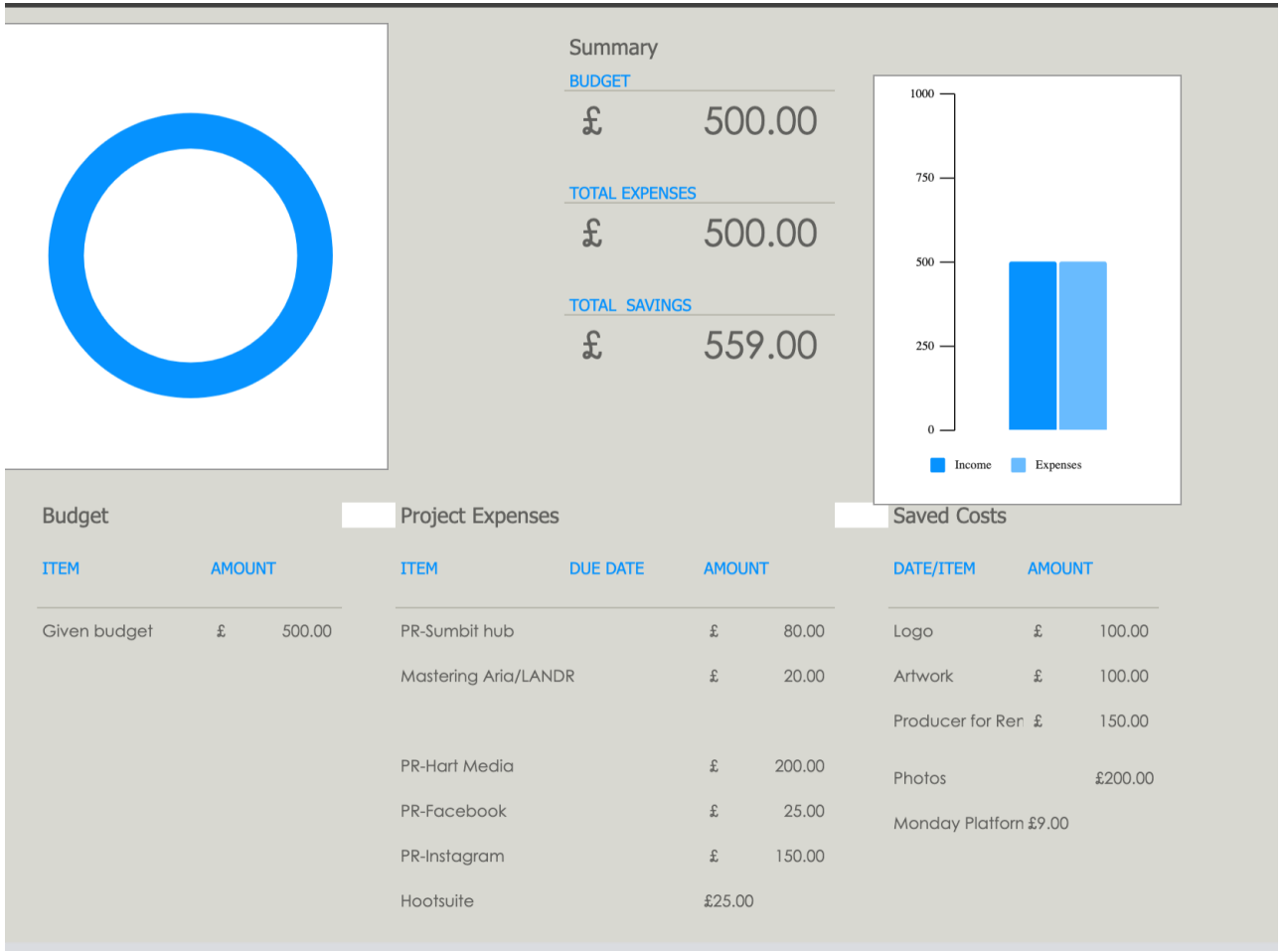
- Another task I had to undertake was the creation of a Logo for our label. In order to present a professional presence, a logo is an essential part of the identity of a company.
- Christian proposed the name of the label and I created the logo.
- After I created the initial draft, I was asked to change the colour of the name. The change made was from gold to a fade from orange to yellow.
- The logo was fully designed by myself in Photo Scape X.

Initial proposal



Approved proposal





Summary

BUDGET

£ 500.00

TOTAL EXPENSES

£ 500.00

TOTAL SAVINGS

£ 559.00

Budget

ITEM	AMOUNT
Given budget	£ 500.00

Project Expenses

ITEM	DUE DATE	AMOUNT
PR-Sumbit hub		£ 80.00
Mastering Aria/LANDR		£ 20.00
PR-Hart Media		£ 200.00
PR-Facebook		£ 25.00
PR-Instagram		£ 150.00
Hootsuite		£25.00

Saved Costs

DATE/ITEM	AMOUNT
Logo	£ 100.00
Artwork	£ 100.00
Producer for Ren	£ 150.00
Photos	£200.00
Monday Platform	£9.00

[Link to: Operating Budget]

OPERATING BUDGET

- An operating budget spreadsheet is vital to the functionality of a company. Without it, mistakes can be made, which would lead to losing track of the expenses, risking the entire project's collapse. I volunteered for the task of creating the spreadsheet and registering the expense.
- While creating the document, I used one of the given templates recommended by excel, but I had to customize it focused on the project's needs. For this task, Christian helped me by gathering information referring to the income generated by our campaign.
- The budget spreadsheet displayed the amount allocated by Tileyard Education, followed by the expenses of the project and an extra section referring to the money saved due to our management and personal skills.

PR- Facebook - Estimated daily results

People reached
406-1.2K
Post Engagement
78-226

Audience details
Location – Living in United Kingdom
Age 14-40
People who match Interests: United Kinadom

PR- Instagram - Estimated Daily results

People reached
3.4K-9.7K
Post Engagement
567-1.6K

Audience details
Location – Living in United Kingdom
Age 14-40
People who match Interests: United Kingdom

PR-Submit HUB

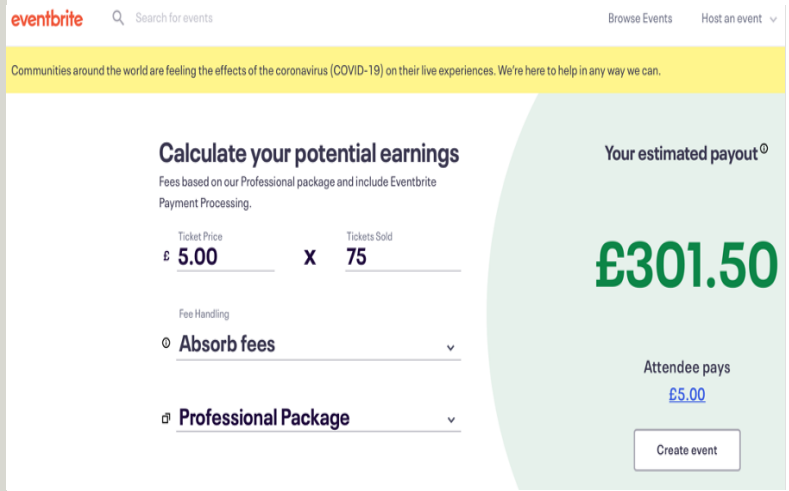
Duration: 7 Days

Number of Premium Credits: 90

Number of Standard Credits: 16 per day

Total number of Credits/Entries: 202

Tickets - Livestream Performance



Streaming figures for: Top 10 songs on Spotify

	Jerome Thomas top 10 songs on Spotify		
	Spotify streams	Income	less 15% on AWAL
	595395	£2,601.88	£2,211.59
	733901	£3,207.15	£2,726.08
	466961	£2,040.62	£1,734.53
	9907	£43.29	£36.80
	179578	£784.76	£667.04
	118024	£515.76	£438.40
	71081	£310.62	£264.03
	53859	£235.36	£200.06
	34672	£151.52	£128.79
	41967	£183.40	£155.89
Average	230534.5	£1,007.44	£856.32

ANALYSIS OF THE PREDICTED RESULTS AND INCOME

- The estimated daily results for Instagram and Facebook promotion were gathered from Facebook Ads page manager. For Submit hub, I created an account to gather the information. However, for Submit hub, the quotes displayed were available just in December as in every week the prices are being updated.
- • In order to predict the possible income generated by Spotify, Christian calculated the average number of streams based on Jerome's top 10 songs. With an approximate target of 240,000 streams, target very probable given Jerome's history, the recouping of the £500 initial budget is very probable.
- • Due to the lockdown restrictions, a face-to-face concert is not possible, so we scheduled an online live performance where Jerome will perform for the first time in this manner. With over 4000 followers just on Instagram, we are confident that we could convince at least 75 fans to watch the show streamed online with a ticket costing £5. After the e-ticket's platform fee, we predicted an income of at least £301.5.
- • Looking at these early figures, we are certain that this campaign will turn a profit bringing even more followers for both of them, making the project a success.

Jerome Thomas – Right There (Remix)
Orange Crush Records



Orange Crush is a brand-new record label based at Tileyard in London. With a diverse range of music industry experience over the past decade, Orange Crush came together to release incredible, under-the-radar music to reach a wider audience, regardless of genre.

'Right There' by Jerome Thomas is the label's debut single release, with the track already gaining airplay from BBC Radio 1 and Radio 1 Xtra. The tight jazzy kits meld perfectly with warm, soulful piano chords to create the backdrop for Thomas' uniquely smooth vocals, which

His previous singles Bruises and Lovesick have already amassed over half a million Spotify streams each but given the early indicators of how Right There has been received, we believe this track is on course be his biggest hit yet.

The aim for the remix is for Jerome to reach a wider audience. While his 'Right There' single sits comfortably in the jazz/r'n'b world, we are looking to diversify his sound with a remix which incorporates both electronic and hip-hop elements, without losing the core essence of the song's character.

Requirements:

- Lo-fi vibe
- Downtempo, electronic or hip-hop rhythms
- Added or replacement synth parts over the bass
- Soulful vocal arrangements, original or new vocal parts welcomed
- Maintain the character and vibe of the original chorus, but other sections can show more creative freedom

Reference tracks:

Bonobo – The Keeper (Alex Banks remix)

Nina Simone – Feeling Good (Joe Clausell Remix)

Aloe Blacc – I Need A Dolla (Tensnake Remix)

Please send finished remix to info@orangecrushrecords.com

Closing date: 14th December 2020.

SONG BRIEF

- This section was written mostly by Christian with little involvement from my side. The contract had displayed at the top of the page the logo I designed.
- The main points discussed here related to our label, the original track and the remix with its expected audience, Jerome's discography and certain tracks proposed as inspiration for Toma.
- When Toma sent the first draft of the remix, it had incorporated most of the main elements we requested. This proved the team communication's ability to deliver and describe a task.
- After a careful evaluation of the song, I made a few remarks referring to the intro of the song, and I gave specific directions about how the vocals should be used, remarks that improved the overall result.
- Toma showed professionalism by accepting the constructive criticism and delivered the second draft with the specific remarks changed.
- All the feedback was made online, via Zoom, as we believed that the best way to create better relations within a team was by discussing any concern or feedback face-to-face.

Link to: Right There Remix

PHOTO RELEASE FORM

ORANGE CRUSH RECORDS & PHOTOGPRAPHER

This contract is an agreement between the parties Chiara Melchior **(known forthwith as 'The Photographer') and Orange Crush Records (known forthwith as 'The Label'), for the assignment of rights to the agreed use of photographs for promotional purposes only.**

The photographer hereby grants and authorizes the label the right to take, edit, alter, copy, exhibit, publish, distribute and make use of any and all pictures or video taken of Jerome Thomas (known forthwith as 'the artist') to be used in and/or for any lawful promotional materials including, but not limited to newsletters, flyers, posters, brochures, advertisements, fundraising letters, annual reports, press kits and submissions to journalists, websites, social networking sites and other print and digital communications, without payment or any other consideration.

This authorization extends to all languages, media, formats and markets now known or later discovered.

This authorization shall continue indefinitely, unless the photographer otherwise revokes this authorization in writing.

The photographer waives the right to inspect or approve any finished product in which the artist photos appears, including written or electronic copy.

The photographer agrees to this release without being compensated and waives any right to royalties or other compensation arising or related to the use of the artist photographs.

CONTRACTS

The photographer understands and agree that these materials shall become the property of the label and will not be returned.

The Photographer: Chiara Melchior Signature: C. Melchior

Date: 16/11/2020

The Label: Orange Crush Signature:

Date: 16/11/2020

CONTRACTS

- The contracts were created using the free template available on Music Austria and Docsketch. They were restructured and updated with the relevant terms by Christian. The remix contract was designed mostly by following the templates.
- The artist and the producer were advised to seek legal advice before signing it.
- After each member of the team carefully considered every written line, the final draft was approved.
- Ultimately, they signed the contracts without further complications which meant that the terms were clearly formulated.

REMIX CONTRACT
JEROME THOMAS – 'RIGHT THERE REMIX'

Orange Crush (Label), Jerome Thomas (Artist) & Toma Lazarov (Producer)

This contract is an agreement between the parties involved Orange Crush Records, referred to in short as "the label", Toma Lazarov, referred to in short as "the producer", and Jerome Thomas, referred to in short as "the artist", for the commission of a remix for the title 'Right There'.

1. **Subject of the Agreement**

1.1 The label commissions the producer to remix the title Right There by the artist.

1.2 The artist and label will make the original recording of the title available to the producer for this purpose. The label guarantees to have carried out the rights clearance and to have all rights for the editing of the recording and work by the producer for remix utilisation.

1.3 The title of the remix will be Right There (Toma Lazarov Remix).

1.4 The remix will be made under the organisational management by the latest delivery date of 14 December 2020.

1.5 The producer has the right to record additional parts at the discretion of both the artist and the label.

1.6 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.

1.7 The producer and artist agree to communicate with the public to promote the remix release through social media channels, mailing lists

2. **Exclusivity**

2.1 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.

2.2 The rights to the published work are transferred to the label upon delivery.

3. **Share of Turnover**

3.1 The artist's royalty (50%) for the remix is shared equally with the producer after the label's expenses are fully recouped, in line with the previous contractual agreement between the artist and the label.

3.2 100% of income from the remix is received by the label until all expenses have been recouped.

50% of income generated after recoupment to be distributed to the label.
25% of income generated after recoupment to be distributed to the artist.
25% of income generated after recoupment to be distributed the producer.

3.3 The producer is entitled to a share of 25% net revenues from intangible sales of audio media, sublicensing, music video royalties, advertising or film revenue.

3.4 The label will balance its accounts with the producer within one month of the end of each calendar half year.

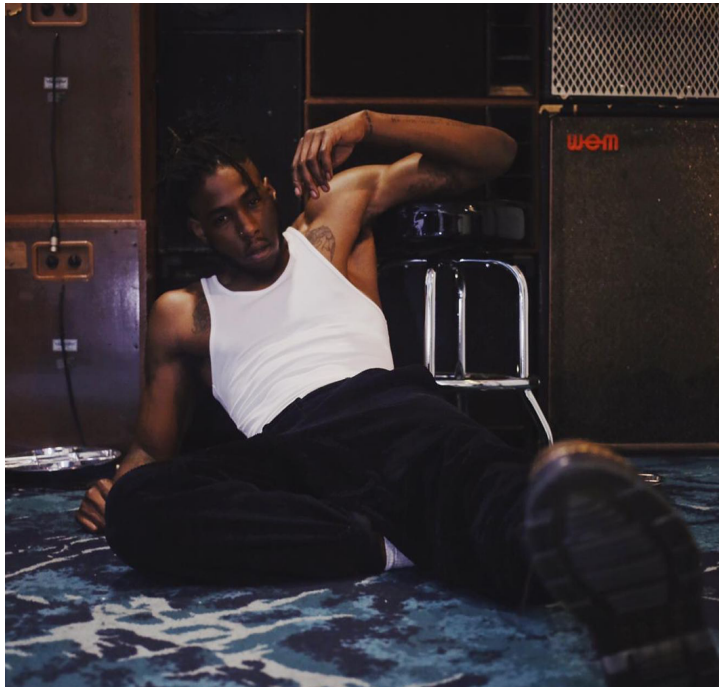
3.5 The producer and artist have the right to review or have reviewed by a private party to audit the label's documents which form the basis of the settlement. Reviews can only take place every three years after publication.

The Label: Orange Crush Signature: _____
Date: 08/11/2020

The Artist: Jerome Thomas Signature: J. Thomas
Date: 08/11/2020

The Producer: Toma Lazarov Signature: Toma Lazarov
Date: 08/11/2020







APPROVED PHOTOS UNDER THE RELEASE FORM

JEROME THOMAS UNVEILS NEW SINGLE, "RIGHT THERE"

TOMA LAZAROV REMIX – OUT JAN 8

SINGLE LAUNCH LIVESTREAM SHOW ANNOUNCED



"**Jerome Thomas** has talent to burn. Exquisitely soulful, it's an invitation to express your feelings, no matter what those feelings may be."- *Clash Music*

*****

Story/background of the artist/release

Following sold-out performances at The Jazz Café in London and Alcazar in Rome, as well as a slot at the prestigious Meltdown Festival last year, 'Right There' shows the rising soul singer and East-Londoner is back, and better than ever. With strong support and ai[illegible] already from the likes of BBC Radio 1 and BBC Radio 1Xtra, Right There is on course Thomas' career-defining moment.

'Right There' centres around tight jazzy kits, warm piano chord flourishes and Thon signature velvety vocals. Sewn between Jerome's comforting harmonies, is a messa acceptance and validation, inviting us all to open up, regardless of how we are feel

"Jerome text about the song's inspiration"

original recording. This remix is sure to introduce Thomas to a whole new legion of adorning fans, as he continues to win over new listeners organically, one day at a time.

Links

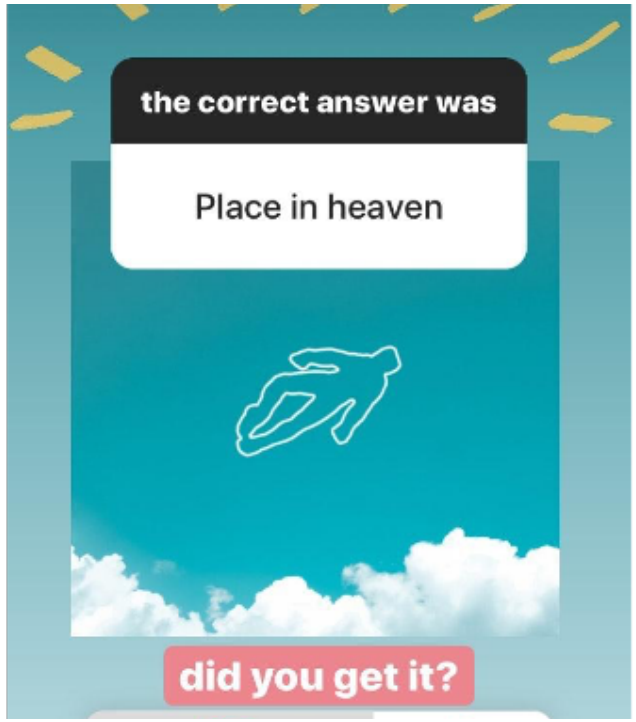
https://www.instagram.com/jeromethomasfoe/?hl=en
https://soundcloud.com/jeromethomasfoe
https://www.youtube.com/channel/UCgAmdyZ93YjhShUYhzyAD3w
https://open.spotify.com/artist/3w3vmT2hRskRBwDZdjUlAp?autoplay=true
https://twitter.com/jeromethomasfoe
https://www.facebook.com/jeromethomasfoe/

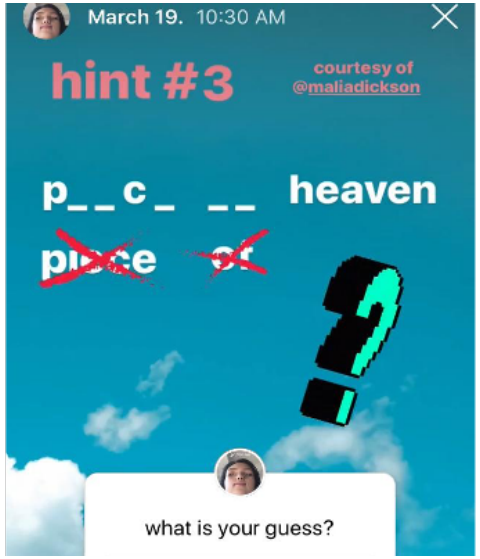
Resources:

https://www.openmicuk.co.uk/advice/how-write-music-press-release-examples/

ELECTRONIC PRESS KIT (EPK)

- Christian was the person responsible for the creation of the electronic press kit. He used the Sonicbids website to find professional material. The Press Release was another task written by Chris. He undertook this task as a result of his work experience in the music journalism field.
- The press release was based on Mabel's Mad Love single release format. It had some of the main aspects we were interested in, such as links to social media, photos, and similar text.

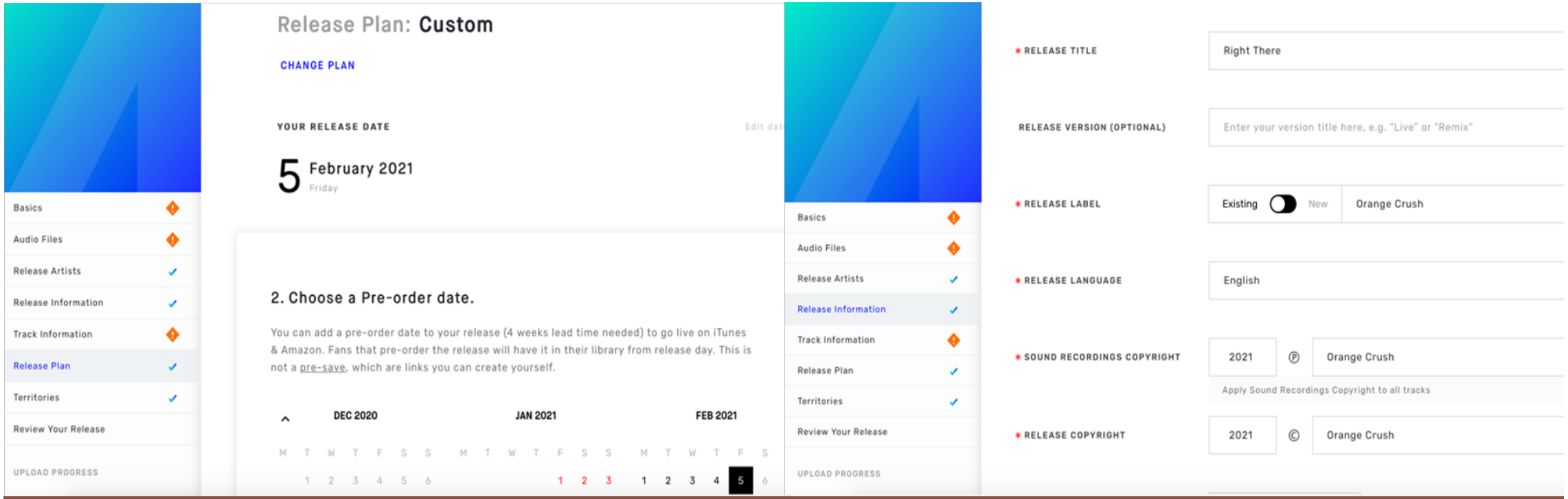






MARKETING STRATEGY AND ASSETS

- •Due to the high number of followers that Jerome has on Instagram, we decided it should be the main platform to invest in. We agreed that fan-engagement is the best way to build up the release of the remix.
- •Christian came up with the idea of using the hanged-man game. He was inspired by an old colleague named Jasmine Kelly, who used the same technique and it had favourable results.
- •This game will allow fans to engage by trying to guess the song's name in a fun and interactive way. If a participant will guess the song's name and share the post, they will be entitled to a free ticket for the online concert.
- •This action will directly impact the number of people we can reach as this will represent free publicity and, despite that, it will also be promoted by a direct fan rather than a paid add.
- •The distribution of the music will be available through AWAL. Since Jerome released all his previous songs through this platform, he kindly requested to use the same service.



DISTRIBUTION - AWAL

RELEASE TIMELINE

‘RIGHT THERE’ RELEASE TIMELINE

Schedule:

01 Jan – All social media assets, EPK, artwork, remix complete and ready for distribution.

08 Jan – Upload ‘Right There’ single to AWAL. Release scheduled for 5th February 2021.

15 Jan – Release picture of artwork (no text) on social media via Hootsuite. “New music coming soon…” in caption?

16 Jan – Schedule social media posts via Hootsuite.

22 Jan – Upload ‘Right There (Toma Lazarov Remix)’ to AWAL. Release scheduled for 19th February 2021.

23 Jan – First scheduled hangman teaser on Instagram and Facebook. Potential caption: “Can you guess the name of my next single? The first five to guess correctly will get free entry to an upcoming livestream concert next month!”

24 Jan – Hangman Teaser 2. Similar caption.

25 Jan – Hangman Teaser 3. Similar caption.

26 Jan - Hangman Teaser 4. Similar caption.

27 Jan - Hangman Teaser 5. Similar caption.

28 Jan – Hangman Teaser 6. Similar caption.

29 Jan – Hangman Teaser 7. Similar caption.

30 Jan – Reveal full artwork and announcement of new single and release date. Possible caption: “So excited to announce my new single ‘Right There’ will be out on Spotify and Apple Music on 5th February! Congratulations to all who guessed correctly! More exciting news to come…”. Boost this post with Instagram ads.

01 Feb – Post picture of Jerome with pre-save links to Spotify. 15 second clip of music?

03 Feb – Artwork again with reminder of release and pre-save link. Include press quotes? 15 second clip of music?

05 Feb – Artwork. Possible caption “OUT NOW – my brand new single ‘RIGHT THERE’ on Spotify and Apple Music! Link in bio.

08 Feb – Begin campaign with Hart Media for Remix. Announce the ‘Right There’ Remix on social media with artwork/photo of Toma.

PROMOTIONAL VIDEO – THE MAKING OF A VIDEO

- Due to the tight restrictions imposed by the lockdown, it became impossible to meet face to face even for creating a promotional video, and so, we had to find a different way of creating it.
- After we discussed this issue over a Zoom session, we decided that the best way to overcome this problem would be by creating a part of the interview using clips from our recorded zoom calls. The interviews were created individually over a Zoom call with Jerome and Toma.
- The personal interviews, which have a look in the personal creative process of the artist and producer, were created by Aston intending to meet in person with Jerome, as they share the same bubble (under the government restrictions) and with Caitlin kindly asking for the help with the recording from one of the Toma's housemates.
- The overall video was created by Aston and Caitlin using several editorial programs. The overall process was challenging due to the social distancing rules.
- From the initial intention of creating a live performance and recording a video for the remix, we had to adjust and adapt the process of creating just the promotional video.

Link to: Promotional Video

RESOURCES/BIBLIOGRAPHY

- Project Management platform. https://monday.com/
- Google Drive-Entire Project - https://drive.google.com/drive
- Fonts Research - https://www.fontspace.com/
- Font Research and Implementation - https://css-tricks.com/simplified-fluid-typography/
- Artwork - https://www.pinterest.co.uk/
- Artwork Research - https://imgur.com/TgdwcJ0
- Artwork - Initial Template - https://www.canva.com/design
- Excel - Template - https://office.live.com/
- Logo and Artwork Editing Software - http://www.photoscape.org/ps/main/index.php