A 2024 Graduation Project Document

Part 1/2

The Propagation Of Sound

Designing for the Medium of Music Marketing

By Vaibhav Sharma

THE
GRADUATION
PROJECT 2024

The Propagation of Sound:
Designing for the Medium of Music Marketing

VOL. 1 of 2

Student : **Vaibhav Sharma**

Sponsor : **M3 (M-Cube)**

Mentor : **Aastha Gohil**

Consultant : **Sandesh Jha**

Programme :
Bachelor of Design (B.Des)
Interdisciplinary Design

JK LAKSHMIPAT UNIVERSITY
Institute of Design
NAAC 'A' Grade Accredited

The Evaluation Jury has recommended **Vaibhav Sharma**
for graduation from **Institute of Design, JK LAKSHMIPAT UNIVERSITY**
with specialization in **Interdisciplinary Design**

Herewith, for the project titled "**The Propagation of Sound:** Designing for the Medium of Music Marketing"
on fulfillment of requirements by

Jury Chairman _____ _____

Jury Member _____ _____

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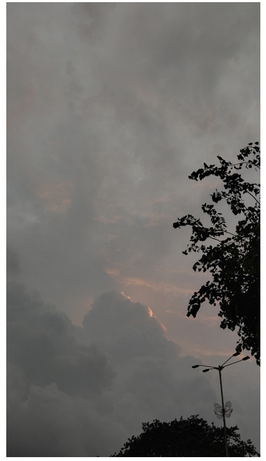
Date: _____

involves creatures of rhythm and pattern

Acknowledgement

To the ten-year-old kid me who used to walk uphill to school every day with an immensely heavy bag full of books, humming a Bollywood song he picked up from TV while stepping out, and in his head wondered how big the world might be, how long the walk will be, and what the future holds. I would say that, it's still quite the same. I just find new hills now, and the books in my bag have increased, but so has my ability to carry them. I'm still humming songs always remembering to pick them while stepping out, and the more I learn, the bigger the world gets. So, it will be a long walk.

I am deeply grateful to everyone who made this project possible. To all the faculty and staff whose guidance has been the foundational base of my design understanding and approach, thank you. I appreciate all of engaging meaningful conversations, idea exchanges, and assistance in solving my vague questions. A hearatfelt thank you to my mentor for this project, Aastha Gohil. She has been a guiding light throughout the project, and the insightful dialogue and direction from her were crucial catalysts for making this project a valuable learning experience.



I extend my sincerest thanks to everyone who supported my learning journey at work. Working at M-cube has been both challenging and enjoyable. I am grateful to the founders, Sandesh Jha and Siddhanta Jain, who have been true rockstars. Their belief in me, continuous support, and patience with my learning process have been invaluable. I am also deeply thankful to my office peers—Kartik, Karan, and Om who were a great team to work with. Thanks to the team from clients side as well - Piyush, Pankaj sir and Malvika. Also each and every artist who made me a part in building for their art.

Furthermore, I extend my gratitude to the entire Black Cab Agency network. The colleagues there made the office a exciting. Special thanks to all the designers—Drishti, Ashnaa, Dinesh, Karan, and Kathir—who not only helped me resolve doubts at every stage but also expanded my knowledge of design. Significant regards to Keval, both Sids, both Karans, Khushi, Dhananjay, Manali, Bhavika, and others who enriched my understanding of marketing, movies, business, and culture. All colleagues from Black Cab Studio team and REPRESENT. It was exciting to work alongside.

I am grateful to my peers from class Anchita, Ugesh, and San for their invaluable support in navigating the project and city life. Immense thanks to my family and friends for their constant support. I appreciate all the interesting people I met along this journey, also who assisted me with managing accommodation, meals, and travel far from home. Andheri is special place in my memories. Lastly, I am thankful to city of Mumbai for all of its spirit and dreams it presented and Dehradun for all it taught me to believe in.

Preface

This document is a record of my work completed over a period of five months in the industry as part of my final year graduation project. It explores innovative strategies and nuances involved in creating a cohesive creative language for a music project and artist. Throughout this project, I delved into the intricacies of the industry, gaining a comprehensive understanding of how my role fits into and contributes to the processes of music distribution channels, streaming services, social media promotions, and overall algorithm dynamics. The project allowed me to acquire valuable skills and insights into the creation, refinement, and presentation of music and marketing. By integrating music videos, artworks, typography, and content, I learned how to effectively deliver a compelling musical experience to the audience.



The role of design for me in this project has been pivotal, guiding me through each stage while fostering an understanding of context, problem causes, implications, and solutions. Design has enabled me to expand on creative and value-driven ideas, materializing them in various forms. It has also encouraged me to learn and ask informed questions, delve into issues deeply, and provide perspectives that might otherwise be overlooked. Engaging in meaningful discussions, I have learned to set aside biases and preconceived notions. Its an allegory in philosophy, that to question is to uncover the invisible strings that bind and controlls us—customs, beliefs, values, affiliations, and infatuations. By examining the reasons behind these strings, we tug at the golden thread of reason. This is precisely what design has allowed me to do understand. Look at the world and its dynamics in a way that uncovers explanations, perceptions and patterns.

About



My name is Vaibhav Sharma, and I am an interdisciplinary designer with a profound passion for art, culture, music, and stories. Hailing from Dehradun, Uttarakhand, my design journey has been driven by a desire to explore storytelling through various creative mediums and tools. As a student of interdisciplinary design, my curiosity to delve into the essence of any project and refine it into the right material or medium has been a constant force.

Inspired by diverse stories, artists, sounds, words, and thoughts, I strive to continuously learn, create better, and provide value in any form or shape. I seek opportunities that excite and inspire me, enabling me to contribute meaningfully to the cultural landscape.

This project was done as graduation project at JK Lakshmipat University, Jaipur. As a student of the Institute of Design (IOD), I have pursued my four-year degree in Interdisciplinary Design at this institution. My learnings in design, approach towards problem-solving, and general project navigation have been shaped by the curriculum and activities I engaged in during my time here.

Being part of the second batch of the Institute, I with my class have had the privilege of witnessing and contributing to its growth. I am grateful for all the opportunities this place has given me to play a role in enhancing its offerings and developing the cultural values and philosophy it stands for and promotes.



Project

Being always curious to learn more, I see poetry as one signifigant way to discover meanings; it perhaps is the art of conveying meanings in vague methods. Learning more about design and art, I realize how all creatives see meanings in poetry, whether visual, spatial, auditory, or even experiential. A three-hour film can communicate a message and can a three-minute instrumental. This curiosity sparked my interest in music, from the meanings in lyricism that translate to cover art masterpieces, to distilling the essence in music videos and concert experiences.

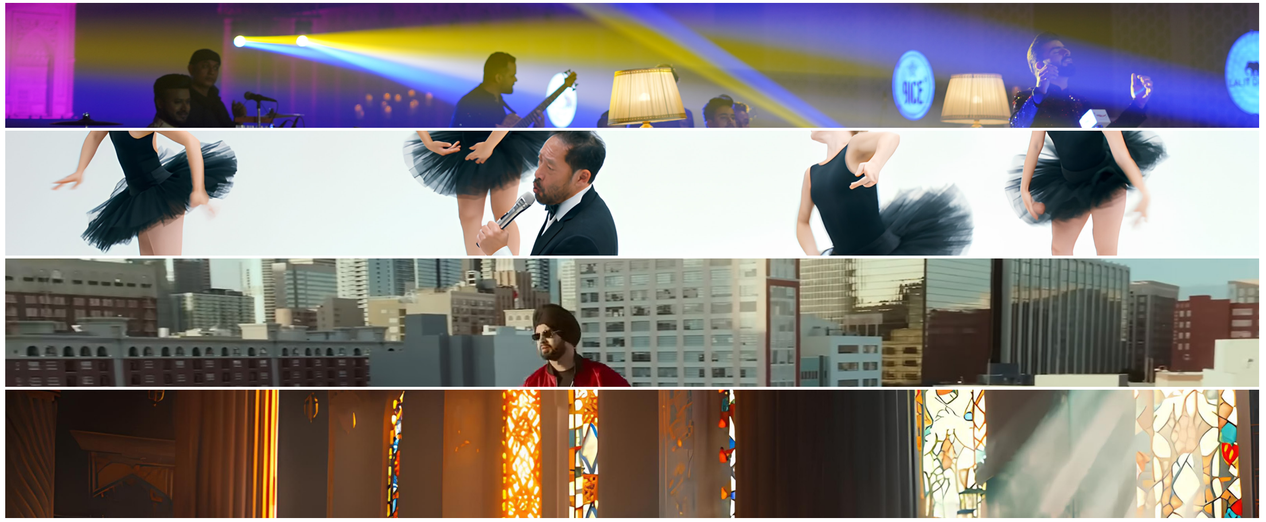
My fascination with how artists hold influence, bring about reforms, be the voice for social and intelectulal beliefs, and shape culture.This led me to explore utilizing design in the music industry. I am intrigued by the possibilities this role holds and how I can retain and reform my interdisciplinary approach to contribute in a meaningful way. Exploring this pathway is a significant part of my journey, as it aligns with my passion for art, culture, music, and storytelling.

This curiosity and passion for storytelling let me to navigate how industry works the artists I follow and look upto who do they work with, what companies, roles and professionals does it take to bring the prepared art to life from artist to audience. Finding the thread of design I learnt of M3 (M-cube) coming from the intersection of big players in industry - REPRESENT which is the biggest indie music management company of the nation and Black Cab Network Agency, which is one of the top marketting agencies for premium clients. I realized for two of the professionals from each came together to become founders of an organization specifially working to uplift the scene of music in India.

M3 based in mumbai, founded in 2023, is a marketting entity which stands for Music - Marketting - Memes founded by Siddhanta Jain and Sandesh Jha, heads of marketting from each parent company M3 is at the forefront in the world of music marketing, providing 360-degree solutions for independent artists, global labels alike. Their services include DSP (Digital Streaming Platform) pitching, content production, organic promotions, artist grooming, and social media management - all of which are essential in making the next hit release!



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Be Together Studios

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Client





Be Together Studios is an innovative concept brought to life by Alive Experiences, based in Delhi Alive Experiences have been a prominent name as performance organizers and as a music label.

In association with the real estate organization, Omaxe by their partnership venture programme Alive Experiences has branded its music division as Be Together Music (formerly Alive Records). When the ideas for this platform came to be as a stage to periodicaly release songs in these cohessive collection, got the branding as an extension of label as Be Together Studio. Throughout the past year, this concept has taken shape through the efforts of numerous talented individuals. Twelve songs were written, recorded, mixed/mastered, performed, filmed, and edited, culminating in a substantial body of work set to be finally be released over the next six months.

The Brief

Aiming to create a unique platform that unites the most esteemed Sufi performers in the country, this visionary project seeks to bring together the profound and soulful essence of beloved Sufi music in its modern form. As a collection of 12 captivating songs, each performed by a distinguished artist in their own unique style, this endeavor emphasizes presenting the rich cultural heritage and spiritual depth of Sufi traditions, interwoven with regional folk influences. Be Together Studios promises an unforgettable musical experience that transcends boundaries and resonates with audiences across the nation.

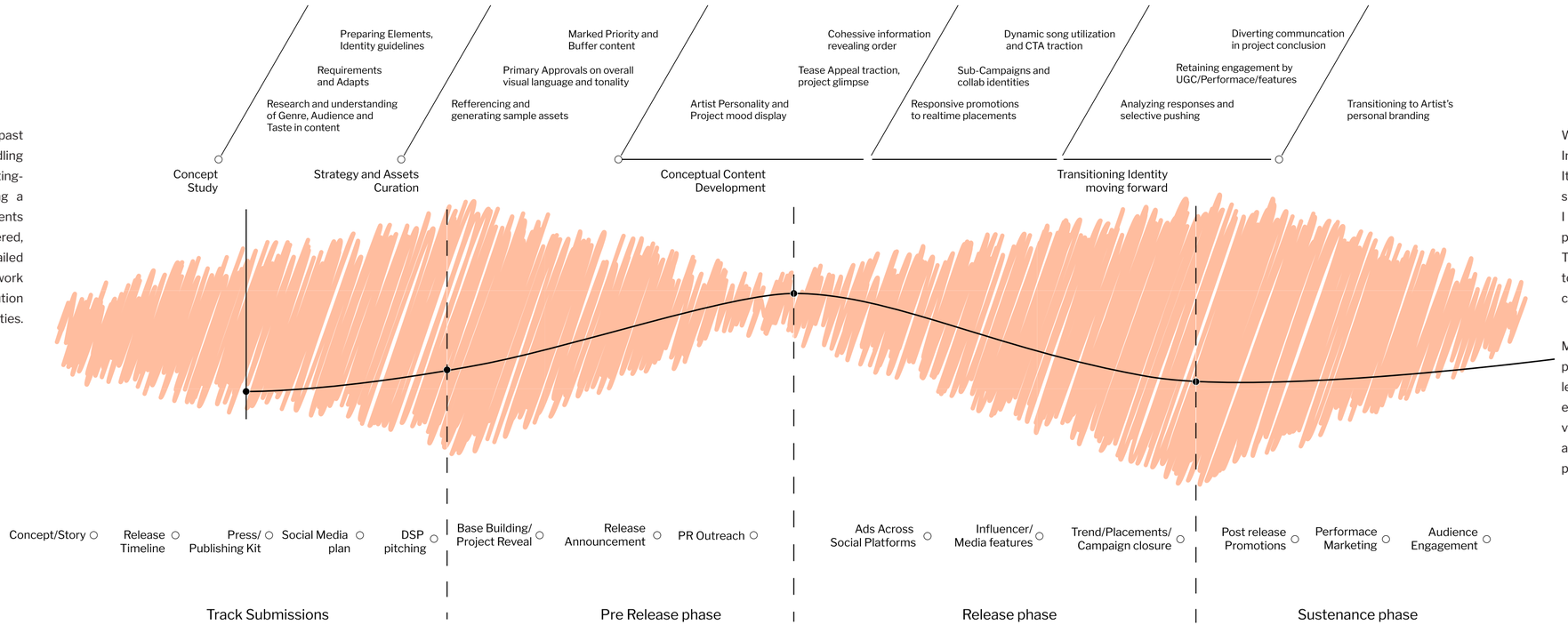
M-cube was brought on board to manage the dissemination of this completed project. Acting as the label's marketing agent, M-cube is responsible for navigating distribution channels and enhancing media and brand presence with distributed ads.

Be Together Studios seeks a comprehensive design strategy centered around branding and individualized treatment for each release. This strategy shall unify a modern interpretation of classical Sufi music, fostering a contemporary appeal. Key elements must include a cohesive visual identity featuring a distinct color palette that aligns with the tonal shifts of each release, elegant typography, and high-quality imagery capturing the heartfelt essence and spiritual depth of this musical journey. Additionally, two artists from Alive Music Label, Arjit Shrivastava as Composer and Arjun Sarkar as Lyricist, have been pivotal figures in this project. Their contributions should be emphasized throughout all releases.

A holistic digital approach for 12 song releases with India's Finest Sufi talents on one stage.

Process

Drawing from the framework of past projects prepared by the team for handling releases, I recognized the initial marketing-oriented focus. To reframe it, weaving a design perspective, several adjustments were made: certain steps were re-ordered, expanded, or bifurcated into more detailed methods. While the overall framework appeared comprehensive, execution required a keen focus on priorities.



While following the 6I's steps— Identify, Investigate, Integrate, Ideate, Implement, Iterate— I kept remembering that design should not be a linear approach. In practice, I often revisited the mid-stages to maintain project cohesiveness while avoiding monotony. This iterative process allowed the project to evolve dynamically, ensuring each stage contributed to a unified yet diverse outcome.

Maintaining deadlines while allowing the process to flow organically was a crucial learning experience. It involved balancing experimentation, research, and exploration across various media while keeping track of time. This approach ensured that we delivered a bespoke product that was both innovative and timely.

Research of Genre

As someone who enjoys a variety of music but had never particularly studied Sufi music, I entered this domain with a *Beginner's Mindset*. Starting from the very surface and delving into the origins of this genre and movement, I gained insights into how this form of music came to be, how it traveled across regions, and evolved over time. I discovered how classic ideas have developed in a contemporary context and how the intended demographic engages with this form today.

This study allowed me to approach the project with fresh perspectives and a deeper understanding of Sufi music's cultural and spiritual significance. I utilized these insights when analysing comparable and distinct concepts of studio stage performances with various artists, their treatments over social media, TV, and streaming platforms. Additionally, I explored how artists' personal brands and a platform brand could harmonize. This included understanding the hierarchy of information and the opportunities or constraints for each and every platform

The idea from that was just this how the target audience has been consuming content for the genre, what is relevant and trending in that space and if there is any gap where our product can address From first glance communication to detailed vocabulary of the tonality we are getting to..



Ustad Nusrat Fateh Ali Khan, the legendary maestro, renowned as one of the greatest names in the domain of Sufi music worldwide.

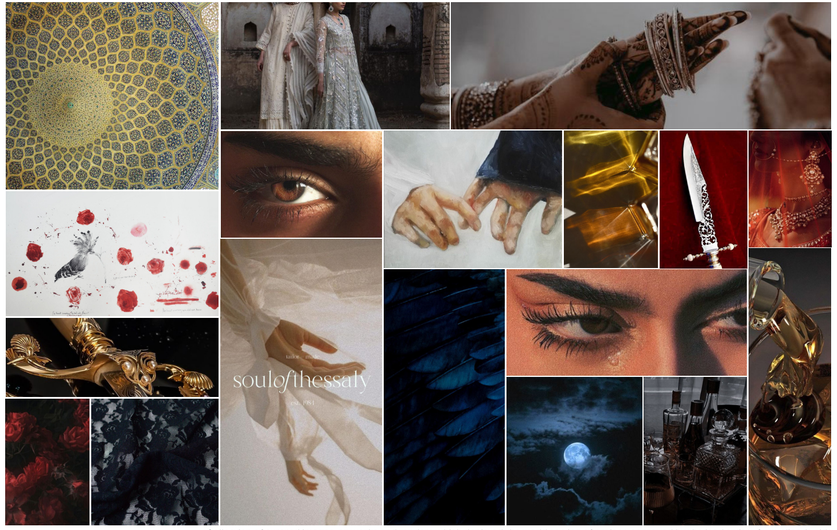


A scene of Ranbir Kapoor as Jordan performing an acclaimed sufi hymn 'Kun Faya Kun', featured in a pivotal scene from Imtiaz Ali's film 'Rockstar.'



Guler painting showing an dream meeting of Sufi saints (from bottom left - Baba Farid, Khawajal Qutub-ud-din, Hazrat Muin-ud-Din, Hazrat Dastgir, Abn Ali Kalandar, and Khawaja Nizamuddin Aulia)

Mood Board



Collection of curated images, artworks and renders which depicted the world setting of project, approved by the lead artists from client's side

Data Overview

After gaining a better understanding of the content space, genre, and audience type, my team and I began analyzing the available content to determine what could be extracted for each phase.

We received three large hard drives from the client, containing all the shoot data, behind-the-scenes material, and categorized photos of rehearsals, stage crew, and final recordings. A few technical hurdles were identified early on, and with the assistance of experts from the production unit, I learned a great deal about codec conversions, safe handling to prevent file corruption, and retaining meta-data.

Organizing and managing the accessibility of the data accordingly became a significant challenge but also an opportunity to experiment with different methods. With a clear understanding of the quantity and variety of content, the schedule release plan went through several iterations. This helped in dividing the workload and ensuring assets were delivered with appropriate preparation time. Priorities were established in terms of high-execution or strongly emphasized assets, allowing for a more structured and efficient workflow.



Stills from shared footages of shoot data, only some were color corrected.

Strategy of Approach

The goal now was to create an overarching identity that seamlessly integrates with each artist's personal brand.

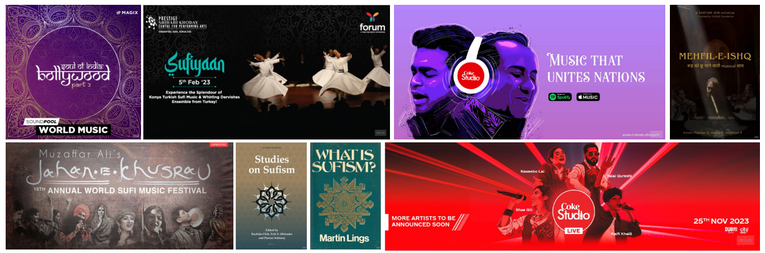
The team curated several ideas and approaches to discuss with the marketing executives on the client's side. We meticulously outlined the course of action, considering available resources, target audience, and the unique elements that would differentiate our approach in the market.

Engaging in detailed conversations, we explored the layers of what works, why, and why not. This collaborative process helped define and distill the facets of the identity and release plan, ensuring a cohesive and impactful strategy. With all points laid out, we reached a solid plan to move forward. While a few gaps remained to be addressed along the way, the overall framework proved promising.

[redacted]

The key highlights of the strategy were to emphasize the emotion and mood of the project over fame or hard work. It was unanimously decided that the project should present a sense of premium quality, appealing to those who truly value and resonate with the essence of the art form.

With this in mind, the sequence was developed as a visual composition that conveys the essence first. It begins with brief textual terms, followed by poetry from the artists, gradually revealing the set, production elements, and silhouettes of the artists. Finally, the faces of the key artists and the brand name are revealed.



Analysis of project's competetion and influences.

Context Phase

5W and 1H

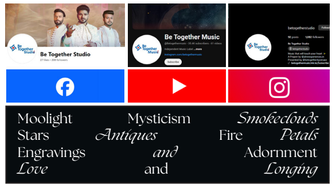
Who and Where: The target audience primarily belongs to Tier 2 - 3 cities of India and the South Asian belt, the mass audience who consume media in Hindi, Punjabi, Urdu and Indian English speakers. The language and dialect of the songs catered to this audience. Involvement of big artists included Tier 1 also.

When and How: This was dictated by the release and backtracked to rollout. We prominently planned to target Instagram and Facebook. Understanding the algorithms, as the traffic increased on YouTube, we included YouTube Shorts/ Community feed as well.

Now, for what will attract this audience, we devised a comprehensive and structured plan. To ensure consistency throughout the entire approach, I prepared guidelines that established a standard order.



Tushar Chouhan's photography series depicts india's mundane stories.



Social Handles of Be Together and few textual framework of theme.



Typefaces and color codes to be followed at concept stage.



Visual Essence



Textual Information



Poetry + Videos = Sentiment



Credits Establishing

Reveal Order

With research done and discussed in team meets, we went onto a brainstorming session, first individually curating refferences and then bringing them together to build on ideas, somehwere we aligned on that the idea needs to go out as the central element, surrounded by chosen elements that weave together to form whole idea.

Discussing the poetry elements, overarching themes, and references drawn, the idea of a poem being the central concept emerged. This approach allowed us to expand the poetry into a visual and accent-rich experience that encapsulates the entire world of the project.

2/15/2024	Static	
2/16/2024	Static	A grid of 12 posts where each picture contributes to set the mood and the feel.
2/17/2024	Static	The gradual reveal teases the audience about what is coming up.
2/18/2024	Static	
2/19/2024	Static	Upcoming gems and Established artists:
2/20/2024	Static	Modern meets traditional:
2/21/2024	Static	Magic of Live Music:
		One post per day for 3 days based on the theme that consists of three stages.
2/22/2024	Reel	First is Khoobsurati: the topic will be Beauty of Sufi-
2/23/2024	Reel	Second stage is Khayal:
2/24/2024	Reel	The third stage is Kala:
2/26/2024	Reel	Arjun's press shot / motion poster
2/26/2024	Reel	Be together logo
2/26/2024	Reel	Arijit's Press shot / motion poster

The Rollout

The final approved plan came to narrating the reveal as a concept.

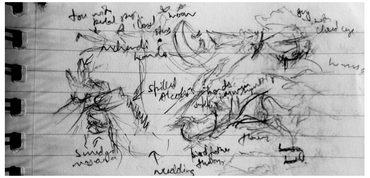
With an Instagram grid forming series of posts, essentially creating a "digital billboard." This grid would form a cohesive poster that comes together piece by piece, each section referencing the tracks. Each row would be added daily and shared by the affiliated artists and management handles to first engage the known audiences, spiking activity on the page. This strategy also serves as a callback when all songs are released, encouraging the interested audience to return and decipher the details.

Following this, we will reveal information in layers: text taglines, a three-piece poetry collection crafted by lead artists that offers glimpses of the tonality and visual productions. We will feature the musicians, highlighting the performance nature of the videos. This multi-layered approach will gradually unveil the depth and richness of the project, engaging the audience on multiple levels.

Leading to the reveal of the faces and names of the two artists who are the highlights of the entire body of work. Featuring them on both sides, with "Be Together" at the center of this row, will establish a symmetrical credit display. This arrangement will serve as the foundation upon which the entire project is built, emphasizing the roles of the artists who represent the brand.

Preparing a rollout was a helpful exercise at this stage that helped the team and client to discuss the plan laid out in detail.

The Grid artwork



Initial rough sketch conceptualizing the collage made from refferences of songs

The conceptualization began by noting down references, unique metaphors, and similes around the product. This process involved deciphering and distilling these elements into imagery that justified the idea, hinting at the same essence and emotion, and creating a linked piece to be interpreted as the songs gradually painted the picture.

Additionally, understanding that the artwork would be split into sections, it was crucial that the individual elements made sense on their own or partly.

The overall composition needed to maintain a cohesive gradation across the profile, transitioning from complex to more sorted, aim was to create a free-flowing yet progressively refined brand image with each release.

By conversing and aligning the client's thoughts throughout the entire process, it became easier to address any doubts, reason through decisions, incorporate feedback, leading maintain efficient workflow and overall excitement for development.



Me presenting the Grid artwork to collagues as a presentation of the campaign I am working on, this was a audience test to grid.

Directions with Deviations

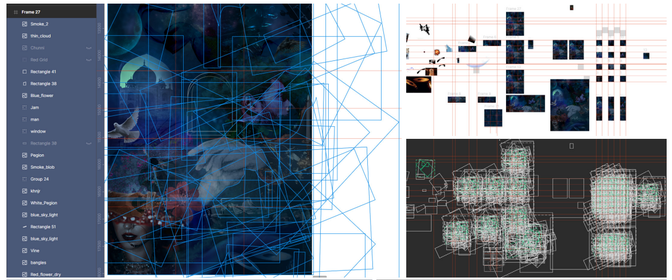


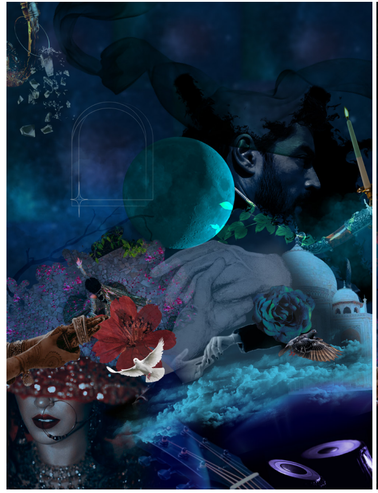
As the elements came together, it was essential to ensure that the direction of the project remained appealing to a wide audience without inadvertently aligning too closely with unintended references.

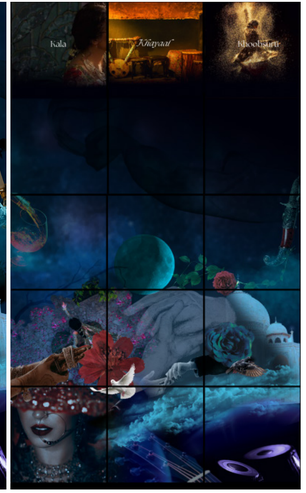
Trial and error played a key role in finding the right fit for each element. The drawn elements touched upon adjacent realms of Sufi art, such as some Turkish and Kazaki dramas and music videos. Additionally, folk Pak Sindhi and Koshur (Kashmiri) performances offered unique accents, and music videos of Iran and regions, depicted a familiar flavor. By understanding our product and its differentiation from these influences, the choice of elements became more justified and purposeful.

This approach offered a detailed depth to the project by incorporating recognizable influences from various cultures, while ultimately retaining its individuality for the Indian audience we were catering to.

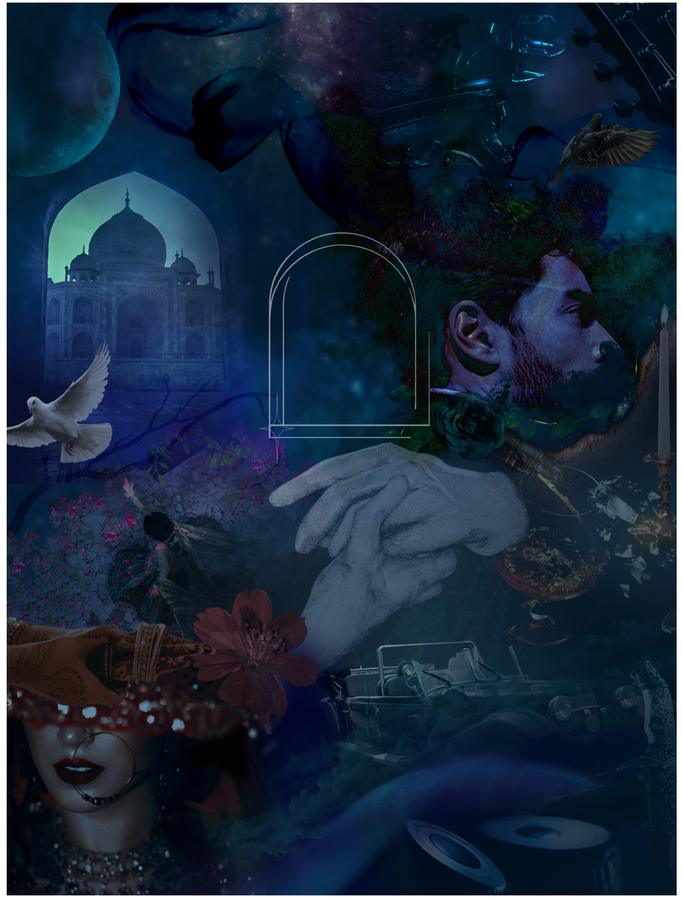
To determine this, we took the products to people, played snippets of unreleased songs in the office, and asked them to attach attributes or visual references to their feelings about this world. This process opened the gates for new, rich interpretations of the visuals. Later, when we presented the prepared artwork and palette, they identified which elements they deemed closest to their mental imagery. Effectively generating insights from a broader perspective made the small stage to a group project.



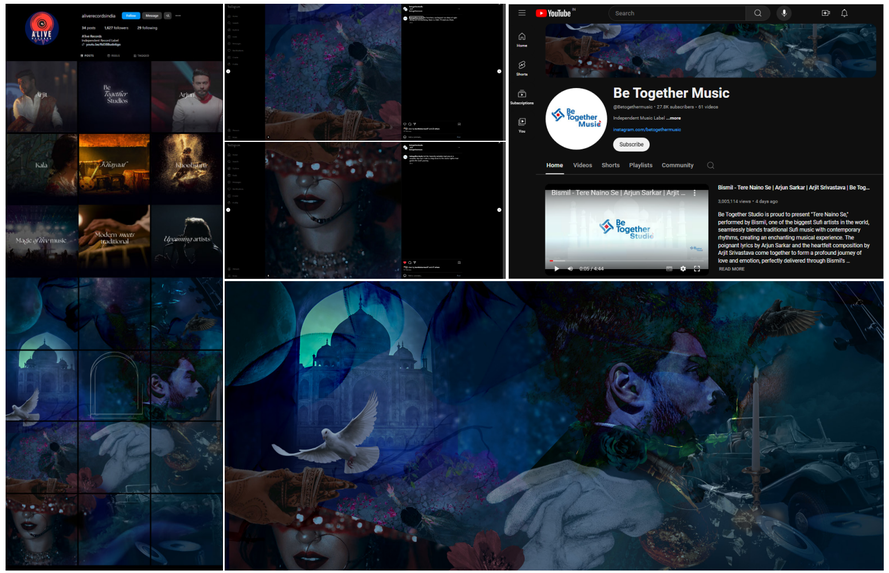




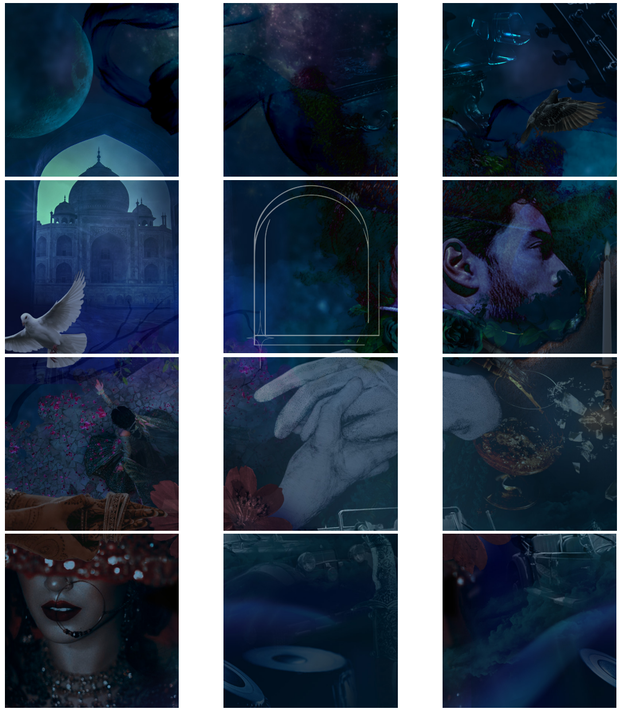
The development stages of the artwork, each element procured by stockfree libraries, treated and manipulated on Photoshop and finally assembled in Figma



Jharokha
(2024)



The completed grid post prototype, final solo shots also uploaded on a dummy account. With Grid posting, artwork also adapted to different dimensions to be uploaded as cover banners.
The individual flexibility was the reason for assemblying on figma

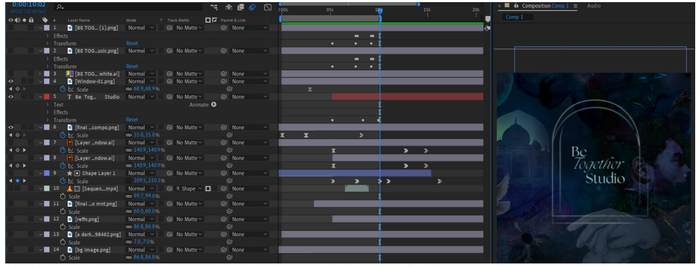


The solo cropped versions of artwork after all iterations were made to make sense individually as well, retaining the values of hierachy and emphasis as part of the story, all to come together as one complete.

Motion Iterations

The idea of a grid started as a square covering 9 (3x3) posts. However, with development, it evolved into a portrait of 12 (4x3), subtly nodding to the 12 songs in the project. This change provided two central elements: hands and the window.

With the final composition ready team was evaluating these two central elements and how each could be given special focus in its own way. The idea to make one incorporate motion emerged. It represents a window into this world, integrating the brand name as a veil promising experience to the audience.



After Effects comp timeline showcasing, a generative stroke effect revealing the brand name. This effect was set against the backdrop of the entire composition. Intricately keying each element to flow in a swift motion.



Frames of a version export, in which the strokes glow to form a window to reveal Brand name (rejected concept of brand name in project identity guideline)

Context Tags



Finalized variations of the context building tags

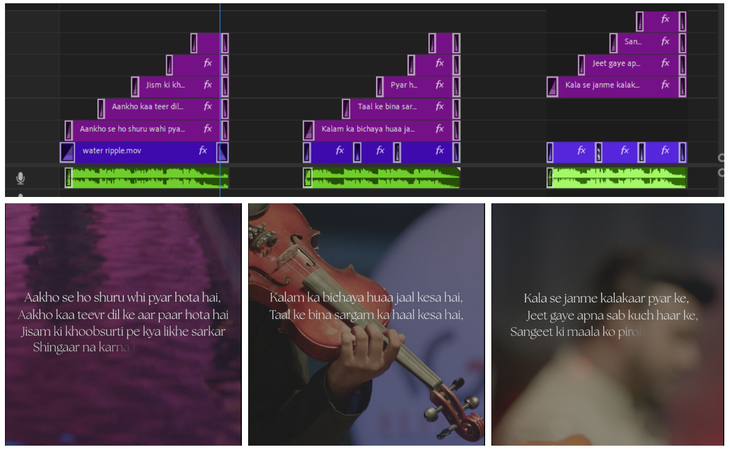
Additionally, we explored typography to enhance the display. Bits were accentuated with a dreamy glow on the main texts, evoking the ethereal quality of moonlight in the night sky.

Concise taglines were crafted to communicate the broader values of the project effectively. Appropriate background visuals were sourced from stock libraries, and elements from the grid artwork were incorporated into the treatments.

3- part poem

This stage was the neucleous of the base building phase which was formed by a three-part poem. This poem delves into the higher context of *how beauty of the realm (sufi here) inspires and seeds thought to an artist and how that artist creates art as a nod to that beauty* As the briefed concept was brought to life through the poems written, narrated, and elevated by a background score, Arjit and Arjun delivered exceptional pieces that laid the groundwork.

I meticulously picked from assorted array of the BTS footage and extracted shots of
- stage and props on set,
- instruments and musicians, and
- silhouettes of Arjun and Arjit.
These elements were revealed in sequence, with each stanza of the poem.



The timeline of editing the poem assets, text layers appearing one after other masked motion and with dissolve// Stills from final reel of peoms againts footages.

the K concept



Cover pages of the poems

"The Beauty of Muse, evokes thought which distilled in skill presents art."

In referencing this larger context upon uploading, the asset found its way to the audience. The audio pieces were also posted on Instagram as individual segments, which creators then used to spread the reach of the page even further before the official releases. The brand name and foundational identity were beginning to take shape and come to life.

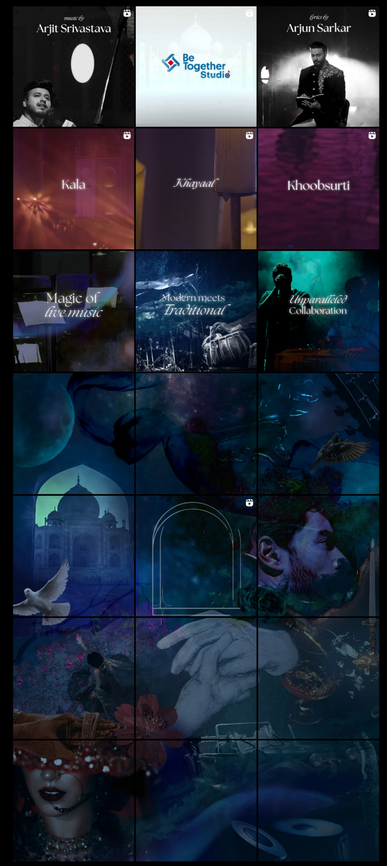
Title posters as completion

Originally intended as static images of faces and logos, these elements were revamped at the last minute into motion assets to incorporate the “Be Together Studios” trailer in the middle. This change occurred over a long weekend. While our team, away from the office, suggested delaying the posts to recalibrate and develop further, the client completed an internal walkthrough and posted the assets with just a one-day delay.

Upon returning to work, I created the covers for these posts. Navigating the client’s change to the language, for cover we edited a few things to work well with the platform UI, furthermore absorbed and incorporated this new direction as we moved forward. These assets concluded this phase of context building and transitioning to next phase the release was planned.



Titke card covers made by me - extracted from the motion asset prepared by Pankaj Sir from Team Alive



The uploaded grid of entire concept build captued on @BeTogetherStudios Instagram handle



The First Artist from BTS

SAGAR BHATIA

The first song to be released was also the first one written and recorded in the entire tracklist. Sagar Bhatia, a long-time collaborator of Arjit and Arjun, was given the opportunity to choose his song “ISHQ CH KAMLI” for the release.

Sagar’s performances are known for his powerful voice and soulful singing. He has performed at various events and venues, including the Delhi International Arts Festival and the Sufi festival at Ajmer Sharif. Is a renowned figure in elite Sufi celebrations across the Asian belt and Sagar Wali Qawali is this moving tour shows across India.

Reveal Strategy

Presenting the product as a flow of information, the design seamlessly engages the audience through intuitive layers that captivate public perception on a subconscious level. the overall impact of the release.

Tease: Existing active listeners of the genre or artist are intrigued by the teaser, sparking curiosity about the project their favorite artist is involved in.

Inform: Irregular listeners are informed about the song and its release date, building anticipation and a sense of closeness to the upcoming release.

Direct: All listeners are guided to the full product with just one click, making it easy to access and engage with the complete content.

Tease & Excite

Artist Trailer
Song Title
Stills from Shoot

Inform

Announce Release Date
Song Snippet Tease
Context Shayari

Direct

OUT NOW Asset
Lyrics Post
Music Video BTS

Preparing a trailer



Covers of Content available from Saga Bhatia

Sagar Bhatia is a qawwali artist and performer from Delhi, India, with a deep-rooted musical background. Starting his journey as a qawwali artist at the age of 15, he has been passionately singing for over a decade.

Revealing him as the first artist of the project , gave an interesting push. His versatile discography has collected a diverse audience of the genre

One key requirement from the client was that Sagar should be introduced before the songs. Given Sagar's abundant online content, which offers vibrant visuals and great music, we had a wealth of material to create an interesting asset .

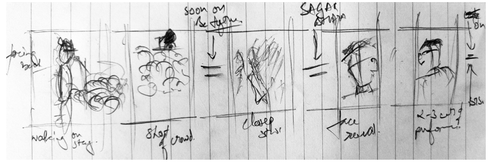
However, it became evident that since Sagar is an artist under Sony Music, his content is subject to their copyright laws. Using any visuals or songs could lead to copyright strikes on the newly formed Be Together Instagram and Facebook pages, which would not only hinder algorithmic reach but also harm brand relations.

This posed a serious challenge as the limited content we could use was either from live shows with poor quality or existing social media content, which often included treatments, watermarks, or floating text, additionally Be Together would come out as unoriginal.

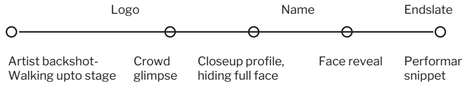
Extracting Shots

With my team members, I scoured through the oldest videos of Sagar performing, including phone-recorded footage, landscape videos with logo marks that could be cropped, and Sagar's earliest posted content that could be reused after years.

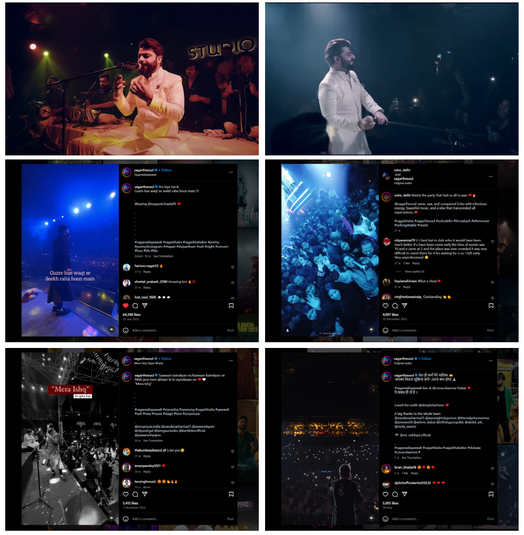
In our search, I created a list of exactly what would suffice, forming a rough framework of key shots that, if extracted, could be pieced together into a video of decent length. This video would align with the information and tone we intended to deliver.



The inital story board drawn by me to align the research of shots for entire team.
This is the final flow of the trailer, to find any shot that would fit it



Putting it together



The selected contents which were used in the trailer

After many discarded shots and failed retrievals, we found usable footage in some of Sagar's iconic qawwali sessions, including a notable performance of Ustad Nusrat Fateh Ali Khan's "Saason Ki Mala." The production, done at a famous Delhi venue, had a logo that needed cropping to fit our portrait dimensions. We mixed these trimmed clips with bits from other older performances, backing them with Sagar narrating a relevant shayari.

Despite the good visuals, the content initially felt disjointed. Experimenting with a black-and-white filter, which matched our brand language from reveal posters, helped unify the look.

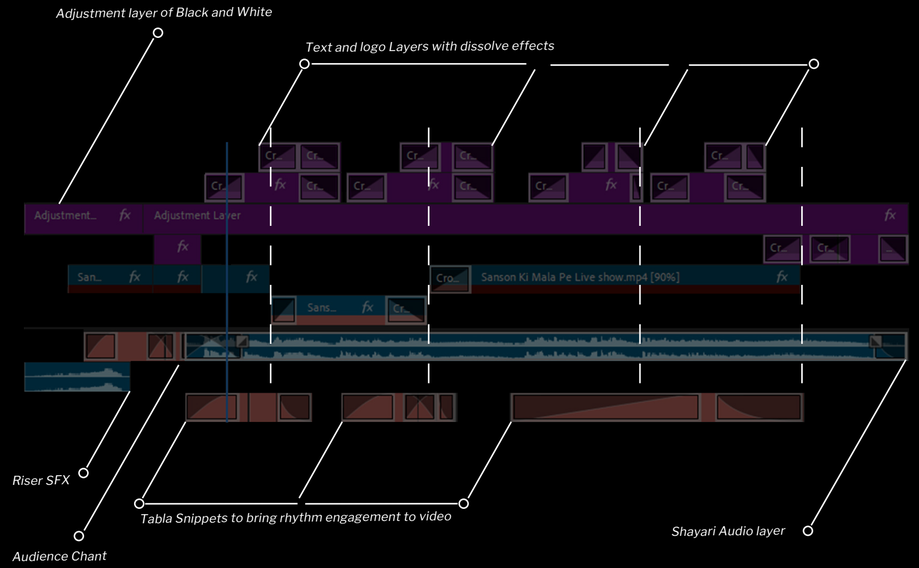
On the edit table, I took the decision of the testing out with sound by using tabla snippets from "Saason Ki Mala" to create a rhythm that complemented the shayari. This enhanced the overall experience, resulting in the final asset which got passed by internal team and even client's side, but still had to go futher to get approved from Sagar's Management as well. Sagar was out of the country at that time and no reponse from his side made the team consider schedule again, Be Together took chance to go ahead and post the asset by compromising the planned collab post. Yet the request to Sagar was sent, which instantly accepted. Got the reply from Sagar's team that he liked the asset.



Stills from the uploaded Trailer Reveal of Sagar Bhatia

This asset specifically made me approach editing in a new way. Typically, a song builds cadence for the scene, with dialogue setting the tone and exchanges creating a pattern. However, delving into the details of how the rhythm of the scene would become the hero element was a completely new process for me.

The flow of the shayari laid the foundation for the edit's structure. Aligning the right shots with these markings and ensuring proper composition brought all the pieces together. The final touches, including precise cuts, motion, text appearances, and light fluctuations, added to the intensity and brought the entire piece to life.





The First Song Release

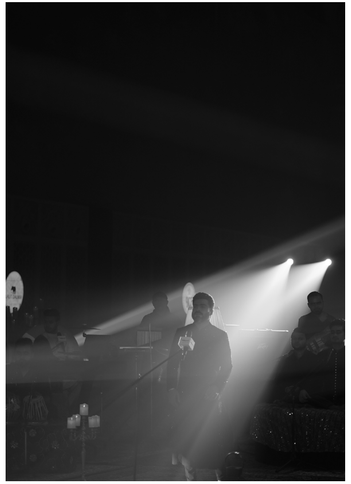
Ishq ch Kamli in its brief is described as

Within the heart of this creation lies a love story, narrated through Sarkar's shayari that pierces the veil of the ordinary and Sagar's seraphic voice, invites us to wander through the corridors of a love profound, a love that dwells in the sacred space between reality and dreams, whispering, "Ki yaar mera mannda hi nahi."

Which translates to - My beloved just doesn't listen. The song captures Sagar singing from the heart of a girl lost in the whirlwind of love, her emotions a tangled web and the world conspiring against her. In this chaos, she yearns for the elusive one.

The song is accompanied by a 4-minute and 21-second music video, which structurally features two shayaris by Sagar and Arjun at the beginning and near the end. The chorus appears three times: first as a riser, then at the center of the song, and finally at the end of the second verse, leading to an extended outro.

Initially, these elements were simply noted during the first listen. However, once we moved to the editing table, determining which parts to use at various stages of the rollout became an intriguing exploration.



Positioning - *Ishq Ch Kamli*

As we transitioned from brand building and concept-driven momentum to an artist-specific song-focused execution, I tried to understand the growth of brands in terms of dimensional growth, where brands are considered planes.

Be Together, in its initial development phase, would be the top layer, growing in its own direction. Sagar Bhatia, with his established brand presence, had his own positioning and guidelines. The intersection of these two brand planes resulted in "Ishq Ch Kamli," a distinct language influenced by both Be Together and Sagar Bhatia.

With these influences in check, the marketing plan for "Ishq Ch Kamli" began to take shape, and more elements of its design language emerged. Understanding the compounding communication of one element after another, I proceeded to ensure the direction remained consistent and aligned.



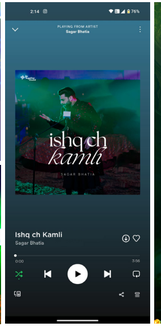
Cover Visuals

From initial brainstorming sessions and permutations of which elements to include and how to visualize them, I took charge of the design from our team, while Pankaj Sir, the head editor from the client's end, presented his inputs. The process involved continuous iterations and reasoning, driving the cover from wide explorations to focused directions.

We agreed on keeping the title card and artist names as the base, allowing the artist's face to take prominence. The overall sorting fixed the hero shot, with a few enhancements and the final composition setup completed by the client's team, which resulted in the final version locked in a square format. I then proceeded to visualize the options in use cases, such as on platform interfaces, ensuring that the emphasis remained consistent.



Ideation and Iterations for the Cover Visual



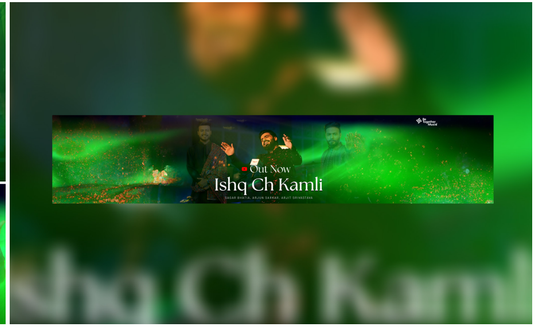
Applying in context to judge



The Finalized Artwork done by team and Pankaj Sir from Alive



The Primary and Secondary Thumbnail artwork and cover composition



The export version of cover to accomodate any crop and bleed spaces, also being responsive on wide screens.

Compatible Variations

When the visualized assets were tested for upload, adjustments were made to ensure they accommodated different devices and their UIs effectively. This included YouTube banners, Facebook covers, ad banners for regional streaming platforms as clickable redirects, and assets for the client's website. The sizes of elements were adapted across compositions to maintain the intended hierarchy, legibility, brand guidelines, and overall consistency of identity.

To minimize errors, bleed margins and alignment guides were included with the exported files, ensuring that the client and any further parties had clear guidelines for use.

Cohesive Variety

Aligning with the key visual, the upcoming content pieces adhered to familiar language. The initial posts were simple, but as we progressed, the complexities increased, incorporating CTAs, platform icons, and video editing elements. Decisions regarding transitions and motion graphics that how sould the element appear. Audio snippets were meticulously chopped to fit time frames that would retain attention, whether in a full reel or a shareable story during RELEASE WEEK..

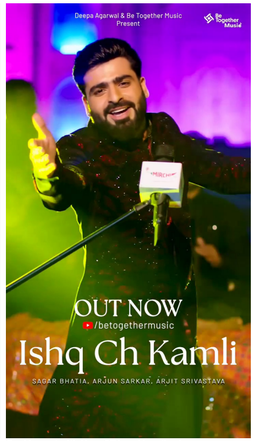
The flow of information was also carefully considered, ensuring that highlight achievements (such as reaching a million views on YouTube) and special features (like renowned users using the song on reels audio) were periodically broadcasted without causing fatigue.



Proposed reel layout



Feedbacks incorporated version, with Artwork added



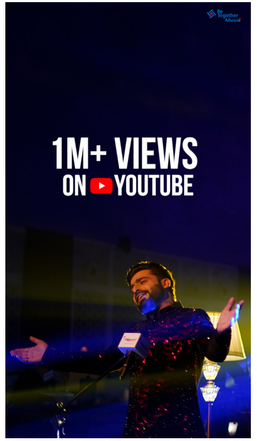
Reel Layout with Hero CTA and handle plug



Test on mock accound for any UI overlap



Song Title moton graphic layout in transitions



Story layouts with emphasis and negative space for link

With Considerations

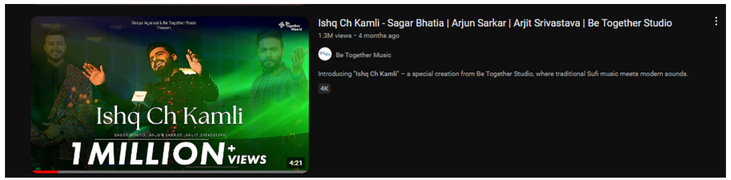
Across entire rollout the guides for placement of elements were rigid even if working on different softwares or project files. An internal team approval was done with checklist - Logo, element size and gaps, spell checking copy, any transition leak, frame loss or audio glitch all to be checked before sending to clients.

All of these measures came from making few mistakes at early stages or some highlighted considerations from client's side, the senior designers who were working next to me were quick to catch these nuances which let me slowly pick it up and by mid project the guidelines were by memory leading to all checks to be done early on and faster approvals.

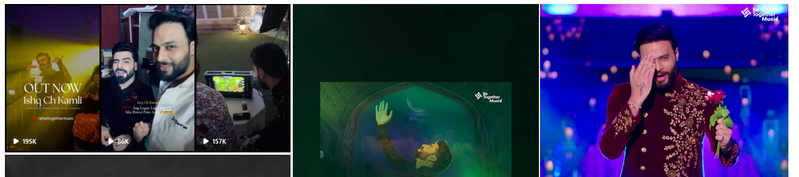
Across Dimensions

As the song performed well, traffic to the page increased, and engagement across posts grew. Meta and YouTube Analytics revealed where the audience was coming from, which content was performing well, and what needed a boost.

Maintaining overall page hygiene was crucial for optimizing already posted content and elevating conversions from social media to streaming audiences. We carefully noted insights across platforms to understand what caught the eye and what didn't, conducted reasoned evaluations, and suggested improvements. This approach allowed us to work effectively with the algorithm, ensuring sustained growth and engagement for the page and releases ahead as well.



Milestone Thumbnail variation, Story and highlight layouts, Covers hygiene considerate of all cropped compositions



Milestone Thumbnail variation, Story and highlight layouts, Covers hygiene considerate of all cropped compositions

And Content Types

Insights allowed us to navigate through associated accounts, including Sagar, Arjun and Arjit's profiles, and even a few crew professionals—the Director and D.O.P also began sharing content about the project.

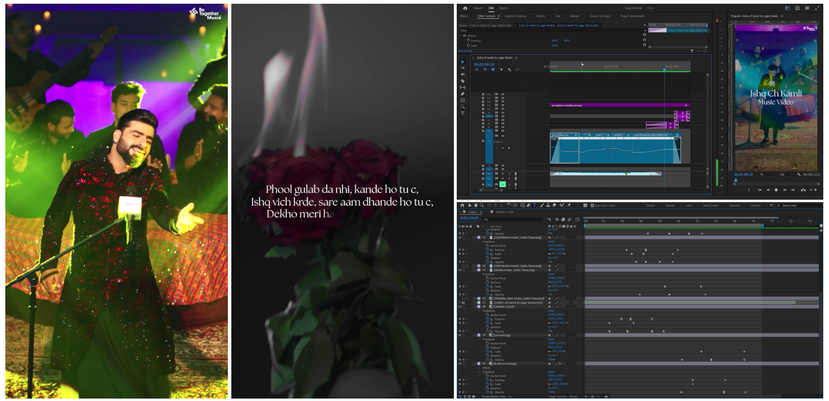
Our strategy expanded to incorporate these elements as well, collaborating with major professionals associated with the project, utilizing static visuals and the artists' personalities to promote the song across different channels

Brand collaborations also emerged, with Radio Mirchi and Jio Saavn scheduling post about the project. It was our responsibility to provide them with content pieces, and thanks to our organized assortment, it was easy to deliver short snippets that were unused until now, avoiding redundancy.

Experimental Ideas

After the high points of the project dialed down, we were nearing the exhaustion of content pieces. This led us to try some new ideas that wouldn't be in constrain of revealing too much about the project as now it is already out. Some of these ideas were initially scheduled for the early release phase but were rejected during approvals and set aside.

I utilized editing tools that aligned with our language, attempting to create some approved test ideas as- cinematic slow-motion appeal video, presenting themes symbolically away from shoot footage, and crafting motion by animating static visuals. While these ideas made it to the editing table, the results fell short in some areas. A few concepts remained in conversation and were pushed to be executed later.



Slow motion ramp video's still // A symbolic lyrical post from the MV's elements // Speed Ramping timeline and Motion poster's Comp timeline



Motion poster's still// Sagar on a RadioMirchi Interview talking about BTS // 20K+ Reels crossed milestone post as thankyou to everyone while concluding campaign

Sustenance and Conclusion

As the song release plan reached its final stages, Sagar appeared in interviews to discuss the project and his song, taking the opportunity to thank his fans for their love and support throughout the release.

With the next release scheduled and intersecting brands in play, we decided to maintain a subtle identity for the remaining assets in the editing phase.

Subtitles and transitions were kept neutral, allowing the communication itself to be the focal point of the content. To wrap things up on a high note, we celebrated the milestone by acknowledging reach in reels We concluded by expressing our gratitude to the audience with a compilation of their performances to the song, creating a gracious and memorable ending.

Next Release - *Laggiyan*

Shaheen is a relatively new star, yet she has been a bright prodigy for some time. A finalist on the reality show *Hunarbaaz* on Colors TV, Shaheen is known to captivate audiences with her band, The Rocknaama. Her versatile on-stage performances span Indian semi-classical, Sufi rock, pop, and Bollywood.

With a better understanding of the workflow from the previous release, we were well-prepared this time. The artwork for the song came predefined by the client and Shaheen's management team, setting a clear path for our development. I began preparing the new deliverables according to the established guidelines, ensuring all considerations were met.



Thumbnail and Cover concepts prepared out of Square artwork provided by Client/ Still of motion poster composition for backup Artist Trailer

SHAHEEN SALMANI



The slates from Shaheen Salmani's Artist Trailer for Be Together Studios seacond release

Shaheen, being a young voice among seasoned veterans, needed a unique trailer to stand out. Crafted from a single concert aftermovie provided by her management, the heavily edited footage was further refined to extract captivating shots. These visuals were backed by an instrumental version of her upcoming song, introducing the artist in her mesmerizing identity.

The research and content resources for this project were all very different. With new deliverables ready, the entire team from both our side and the client's side met to recalibrate for this phase of the project. And the narrative of Be Together moving ahead.

Further role

At this point, the first release of the project was completed, establishing the overall design language and setting guidelines for all collateral across platforms, each with a master layout. However, the only new challenge in terms of efficient delivery was timely approvals. Our team operating from Mumbai had to deliver to Delhi, and the continuous revisions and iterations that even if internally handled would increase at stages became a persistent hassle.

Despite having the most efficient workflow for technical aspects now, the client and my seniors agreed that the creative approach and aesthetic sense would be deviating and uniting again and again for each project, making it an ongoing development process.

Additionally moving forward few artists from project would like to be involved in developments that means more management layers and so the iterations and revisions from each side..

Lastly in discussion, we reached a consensus that the Alive Label itself could accommodate the editing work in-house if our team could prepare detailed plans and briefs to guide them. This approach aimed to streamline the process and ensure timely deliveries. As the strategy would be fixated from our end and Alive, with involevement of each Artist's management would be able to work on creative inputs. All while deviating and uniting back to the central identity which has been established.

Learnings

Exciting is understating it, this project unlike any had its highs and lows, as everyday it would be new surprise just waiting for us, when it seemed like everything undercontroll and nothing can go wrong, it did. But that is what I learnt most from this project and my team, that this is just how world of marketing and music and perhaps all professional environments operating in a creative capacity are and that is a very interesting place for design to fit in.

I believe that because, design should be problem solving in its core, it shall see the root of issue and navigate in constrains to deliver value. New challenges everyday tackles with persistence is perhaps what give the project its bespoke composition. One intricate and intentional stroke at a time with the sense of creative flair for the big picture

- Working with brand mandates, in a big team across different organization involved. How process and interpretations can be weaved together.

- Uniformity and deviation to build pattern but also personality. To understand how the series of perception is building and communicating effectively by subversion also.

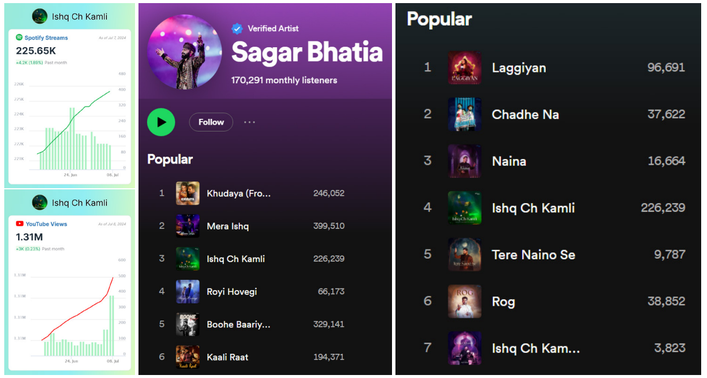
- Understanding demographics, working with algorithm and driving with realtime changes.

Campaign Wrap

As we concluded the campaign for Be Together Studios, the strategic and creative journey that has elevated the brand presence and engagement has been a cherished experience. Through carefully crafted content, we effectively showcased our unique offerings and values, resonating with the right audience across globe.

The song which was the first release of a totally new name platform with a simple new approach to genre. It has seen more than expected success and love and just continues to grow, even after 5 songs of the project out, Ishq Ch Kamli still persists to be highest streamed one on Spotify. Additionally it is close to becoming the top 3 hit songs from Sagar Bhatia's discography.

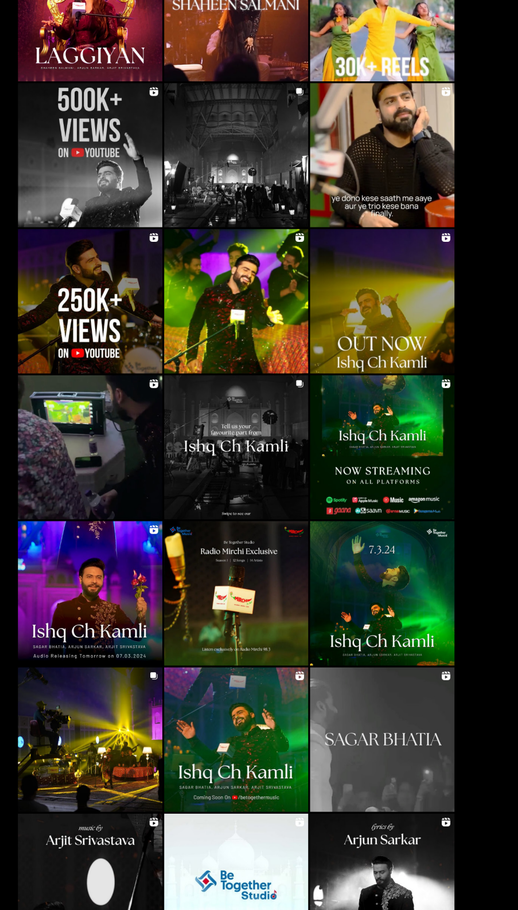
103 Playlists **2.8M+ Reach** **1.3M+Likes**



The ChartMetric Stats of song still growing after 4 months of Release// Sagar Bhatia's 4th popular song // Most streamed song out of 5 Released BTS the songs(JUL24)

From the initial teasers to the final releases, we have successfully gathered a loving community. Every element of our campaign was designed to build anticipation and foster connection. Our directive approach ensured that the artists' hard work in putting this project together paid off, allowing viewers to seamlessly experience the full range of the final product.

This campaign not only amplified the essence of Be Together Studios but also forged stronger bonds with our audience. The collaborative efforts and innovative strategies have set a new benchmark for our brand, paving the way for continued success and growth. Thank you to everyone involved for making this journey memorable and impactful.





Ch.2
Allen Ling

Client and Brief
Tease and Release
Tour and Interactions
Sustenance
Learnings

Client



Allen Ling is an American-based singer, songwriter, entrepreneur, practicing chiropractor, comic book creator, publisher, and much more. Signed with The Big Beat Media Strategy Company, based in Delhi & Bangalore, Allen became a client of M3 through their handling of his music distribution, where our team managed his artist representation.

Allen is an astounding personality, a gentleman in his sixties with a humorous demeanor. Despite having had successful careers in various fields, he continues to pursue new passions. Last year, he released a debut EP titled “Heartbreak Trilogy,” featuring songs he personally wrote. Collaborating with an old friend Dave, they crafted the songs and went above and beyond to create music videos for each title, all with the support of a few close ones and driven by his unwavering passion.

Allen Ling
Still captured from Music VIdeo of his song Closer.



The Brief

A new single by Allen is about to be released, featuring an exciting collaboration with his friend and producer, Dave Lopez. The song, titled “Closer,” is described by Allen as a “love ballad for all times.” This enchanting piece features a string quartet and ballerinas, capturing the innocence of budding love with a singalong melody.

The video for “Closer” is a grand production. Initially presented as a music video, it showcases the song’s emotions and polished visuals. An extended version will follow as a music film, offering a deeper look into Allen’s personality and creative process, highlighting him as an emerging artist in pop and folk.

This release also kicks off an Asia tour, with Allen performing at renowned venues and concert lineups which will be confirmed as project progress.

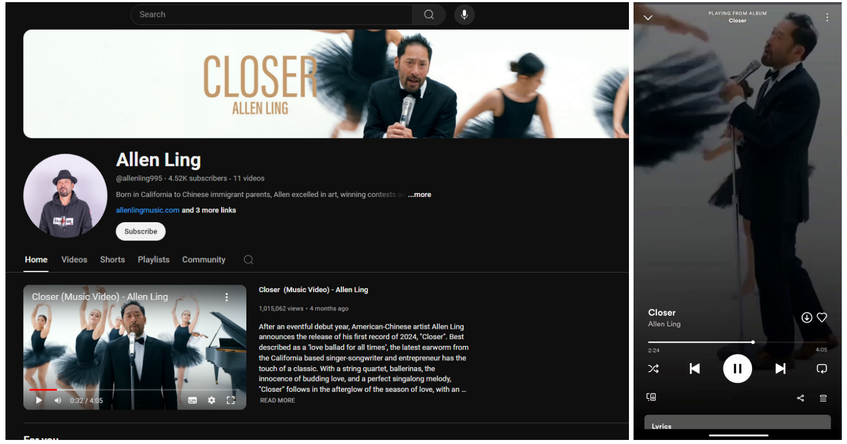
To design captivating content pieces and establish a strong social presence that highlights Allen as a brand, we will utilize the available assets from the song and film release, tour, and leading photoshoots. These assets will be efficiently used to create engaging content, while new, organic content ideas will be generated to help Allen grow as an artist. This comprehensive approach aims to enhance Allen’s visibility and connect with a broader audience, solidifying his brand in the music industry.

Tease Assets

Utilizing only the content from music video, and abiding by the creative language set, the edit was kept subtle highlighting the production visuals and Allen's voice. The tough challenge was that before release the lip sync parts of him sining the song were not to be used much as they would reveal rather than tease, utilizing other elements from video and still highlighting Allen's presence on screen came out in an interesting way.



Closer teaser Reels - Release Date announcement reel, Music Film Trailer Reel and Closer Song Releasing Tomorrow Reel



Allen Ling;s YouTube Channel Feel - Song Artwork banner variation and on spotify same footage as canvas behind the song

Release Hygiene

Extracting stills from main video, not adhering rigidly to only one key shot to be adapted everywhere, with Allen the much dynamic camera work and capturing the same scene in many interesting ways helped in utilizing the entire scene to present cohesive yet variety in visuals.

Showcasing Allen's personality was also an exercise that we got to by arranging meetings with him, learning about his life, habits and overall outlook for his music and content ahead.

Tour Collaterals

As the confirmation came, Allen prepared to visit india. Appearences in a few places were schedules and he would be performing at some grand venues. Also after that Dubai was his destination.

An announcement banner for his tour was prepared showcasing the cities by iconic landmarks where he will be travelling to. An overall postcard aesthetic was brought in to extend the subtle song's design language to a more dynamic tour identity. Handwritten font also became a part.

With tour performances starting the curated images and recordings were shared realtime. By end of tour as gratitude posts continous carousals were made.

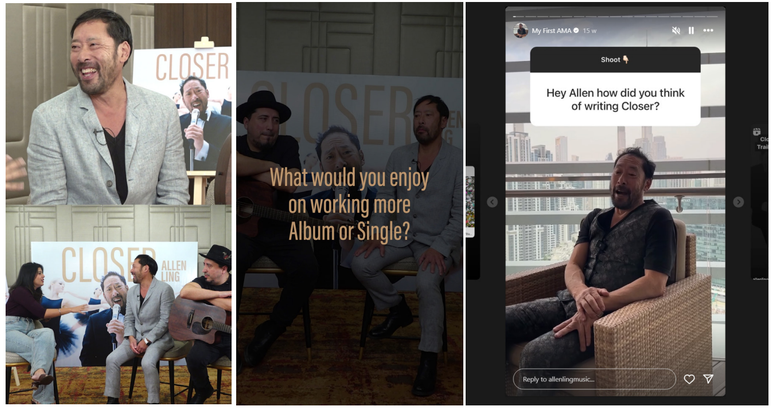


Tour Announcement Banner with a postcard language scribed with Allen's lyrics and Monuments depicting the places he will be visiting. // Carousal post of after tour photos

Interviews & Interactions

With tour, Allen appreared on interviews with various media outlets of india, this allowed us to bring his talk edits to profile, engaging in his process, experiences and like dislikes. Audience had better connect in knowing who and how he is outside music.

Editing conversation bits were a very different experience, not just removing pauses, Also learning how rhythm of talking can be constructed, integrating music as intro-outro or a background score. I started to observe elements of editing working in simple ways to assist in create engaging content.

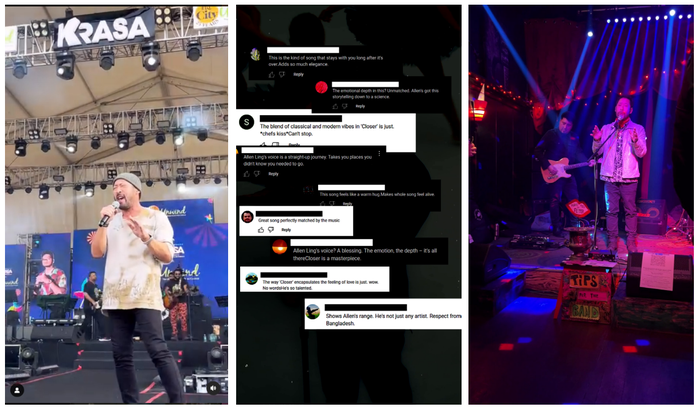


Interviews wiih indian outlets about Closer and Allen's Musical journey, Camera facing QnA and Instagram AMA series for audience engagement

Post Tour

With conclusion of tour and after enough appearences, Allen returned America and continued to recieve videos of performances recorded here and there. This acted as content bank to go back to and reutilize footages as a callback post.

There was also new audience on the accounts now so promoting the older projects for them to check that out as well and utilizing credibility building posts of which playlist or Radio has picked Closer up. Closer also retained spot in top 100 pop songs europe, publicizing that as well. Other than these promoting Allen's local shows where he will be performing in.



Delhi HT city event tour performance// 1 Million view milestone reel with comments // An American bar performance as a back to home feature

Sustenance and Experiments

A successful attempt was a giveaway campaign that spiked Allen's growth by audience participation. A totally new unit identity was made specifically for that and variety of assets for sharing, running ad and final winner announcements made for a exciting development.



Celebrating the song with meme approaches, being textual and using AI as creating variations.

Showcasing personality and driving traffic by memes, trends and UGC became part of strategy when approved. Closer's variation in edits by utilizing funny snippets or moments of song out of context were song ideas executed. Additionally other trending reel audios to be utilized, experiments with AI and even Allen's medical knowledge were planned to reach wider audience.



GIveaway campaing posts made in a new Design language than earlier assets.

Learnings

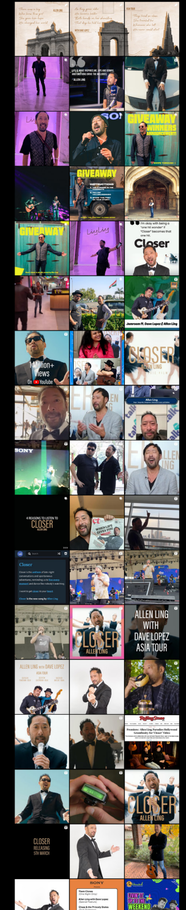
Allen's project being the shortest with contents was a very long project and has multiple sub identities which were in various directions. To work on it was a good journey with many change of plans at every checkpoint. Something I understood through the coarse of this project was how many variables do artist deal with. Just us being markettting and artist's brand positioning is onto us but handling legality, distribution, travel and then every appearence and word which is recorded someway or other. How an artist navigates through them, creates space for themeselves, makes art and continues to get in the busy cycles. While working it Allen we had to fix this that content needs to be around him, not the otherway around. Allen can live his normal life, do everyday things and gets to what he likes doing thats music, just our jobs would be to navigate points which wont exhaust him, audience reaches to him and his craft.

- Content around artist and not the other way. Being considerate of personal and professional lives of artist and being strategic with planing artists's projection.

- Longer narrative with realtime opporunities. Being quick on feat for things, depending on audience interaction and the leading phases.

- The content and communication defines edit. Not to force or make an irrelevant piece of content by understanding what the communication is by the song and artist.

As wraping up this campaign, I was able to reflect on the strategic journey that presented the product through a captivating flow of information. From intriguing teasers that hooked existing fans, to informative content that built anticipation among new listeners, every step was designed to engage and captivate. By directing audience in an experential manner to the full product, we ensured an inclusive and impactful reach with attemptming a bunch of creative routes. This campaign not only highlighted Allen's artistry and brand but also successfully connected with a broader audience, setting a strong foundation for future projects and continued growth.





Ch.3
D Cali

Client and Brief
Release Development
Disection and Assets
Sustenance

Client and Album Brief

D Cali, the rising star of urban Punjabi music. Born in New Delhi and raised in the vibrant culture of California, he fuses his Indian heritage with the beats of urban hip-hop to create a sound uniquely his own.

D Cali's discography includes a string of hits such as 'Desifornia,' 'What To Do,' 'Radio Girl,' and 'Chorni,'. His tracks have garnered millions of views on YouTube and have solidified his reputation as a new hitmaker on the block on the urban Punjabi music scene.

The project which I got to work on a romantic freestyle 'Teriyan Gallan'. The first single from his upcoming album 'Urban Domination'. D Cali came with a focused vision of the project. He collaborated with his team from a long time Mijaz and Meet Sehra who wrote and produced his tracks. And he was a part of directing much videos for himself too

D Cali has crafted this album, drawing inspiration from the powerful influence of the urban Punjabi music scene. Each song is presented as a unique piece of work, collectively showcasing the demeanor D Cali embodies. The album communicates how his art has driven his financial success and shaped his relationships and lifestyle, offering listeners an experience into his journey and evolution.



D Cali
Still for the music video of Teriyan Gallan

The first single
Teriyan Gallan

"Teriyaan Gallan" is a romantic song with elements of fast urban groovy music. It is dedicated to admiring the girl's looks and justifying her status as the talk of the town through heartfelt compliments. This being relaxed project I got to delve in the urban punjabi music scene and draw refferences and analysis to better present D Cali's work. There were explorations for his artworks. Initial discussions and developments on those helped me gain better insights into what color, typefaces and tonality he has in his mind. We preared a few drafts and then it was delegated to an artist from California to enhance and execute with him being active part of the process.. The finalized language was extracted by me to explore its further use.

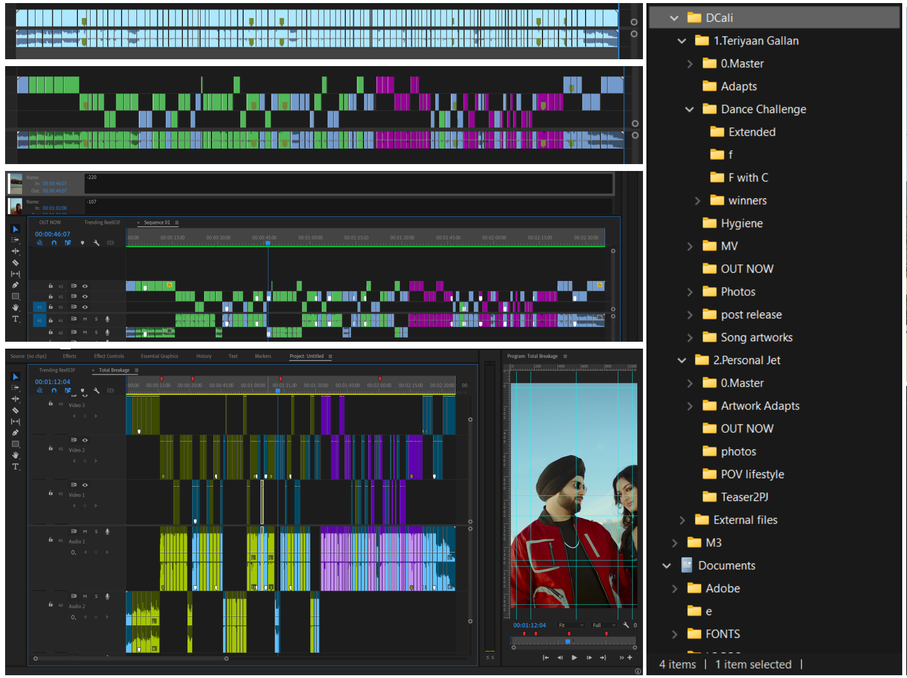


Artwork Conepts for the song cover.. Final Artwork (Designer By Manoj - Freelance Artist) and build to a thumnail varation by me.

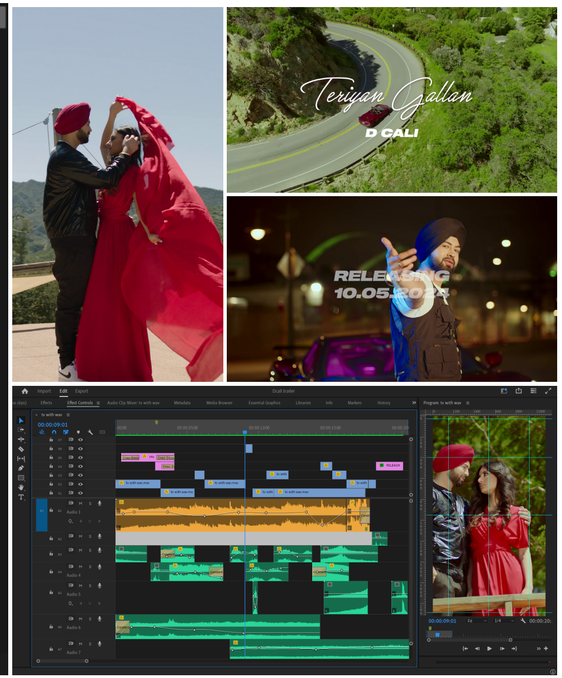
Disection and Sorting

Over time, my music editing approach has become more streamlined and efficient. I developed technique to project open files into phases and use standardized master plans for common elements. When editing music videos, I prioritize continuity by using existing cuts and implementing a color-coding system for footage based on shoot locations.

I organize shots into layers focused on artists, models, and background elements, ensuring clarity and visual impact. Structuring the music into verses, hooks, bridges, and beats helped pick right visuals with the music's rhythm and mood.This also led to sorted utilization, less redundancy and easier selection. Lastly, I optimize composition for non-centrally framed shots while remaining flexible with other angles as needed.



Assorted Edit Timeline as a preperatory file for edit ahead - Master Sequence.



Teriyan Gallan Teaser Assets- Made in Portrait and Landscape // The timeline for trailer.

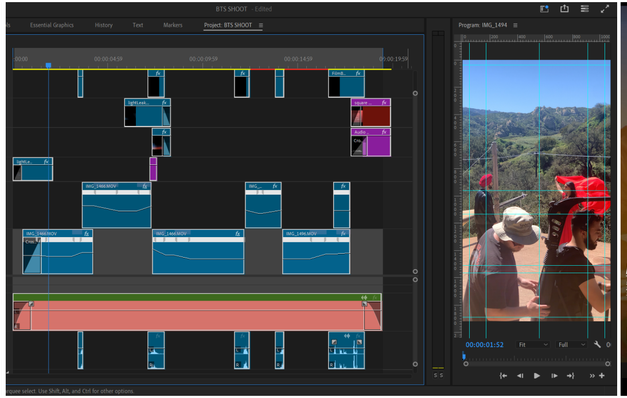
Release Assets

The assorted framework made the technical process much more efficient which led to me having more time with the creative process. The quality of products became easier to execute as now instinctively it was clearer on where to cut, how transitions can be pin point precise and the auditory engagement variables. Experiments with Sound effect and dilations of treble and bass, even channels of audio. Elevated the experience and engagement factors

Post Release

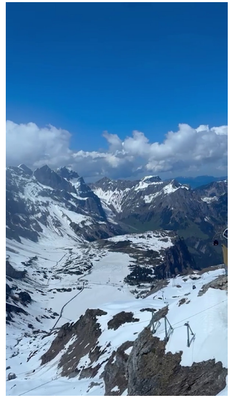
Celebrating milestone, sharing Behind the Scene content and even seeing the rising popularity of song on reels, we ran a Dance Challenge campaign. Extending Teriyaan Gallan's Identity further and further being sole from yet to be laid work of the entire Album's branding. The content were more operational on stories and ads were being run so any account engagement could be read on stories.













After release reels for 1 million views // Timeline of editing a Behind the scenes reel // Ad of the Dance challenege campaign we ran for boosting reels reach of the song.

Reels with Lifestyle and Travel editing// Hills of Switzeland integrated with song// D Cali in streets of Paris

Persona Sustenance

Shortly after the release, D Cali had plans to visit various locations, which we seized as prime content opportunities. Capitalizing on the song's thematic elements, we integrated stunning landscapes and captured his lifestyle to complement the music. In the editing process, I focused on creating dynamic visuals that resonated with the rhythm and mood of his song. This included meticulously syncing footage to the music, ensuring a seamless and engaging viewing experience.

Learnings

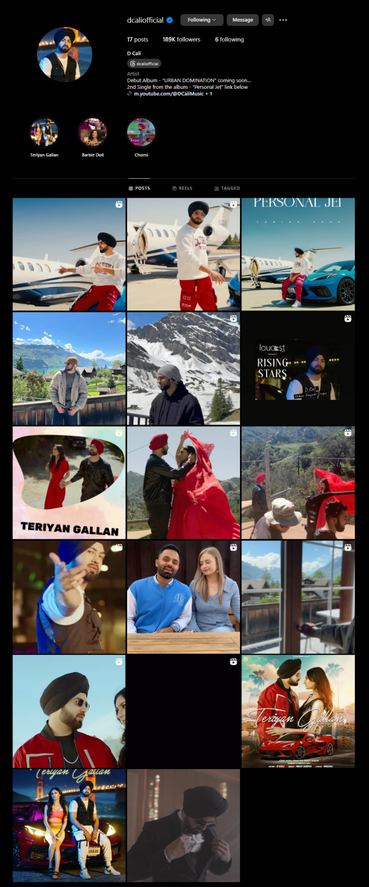
D Cali's project highlighted the importance of the artist's creative vision, serving as a wellspring from which we could draw small portions with each release. His approach was to focus on the closest aspects first, allowing him to remain unaffected by other distractions. This made the project's transitions seem like significant jumps, fitting his context perfectly. In design, this approach taught me that sometimes, design doesn't need to flow seamlessly; taking small leaps can be just as effective if it communicates the right message.

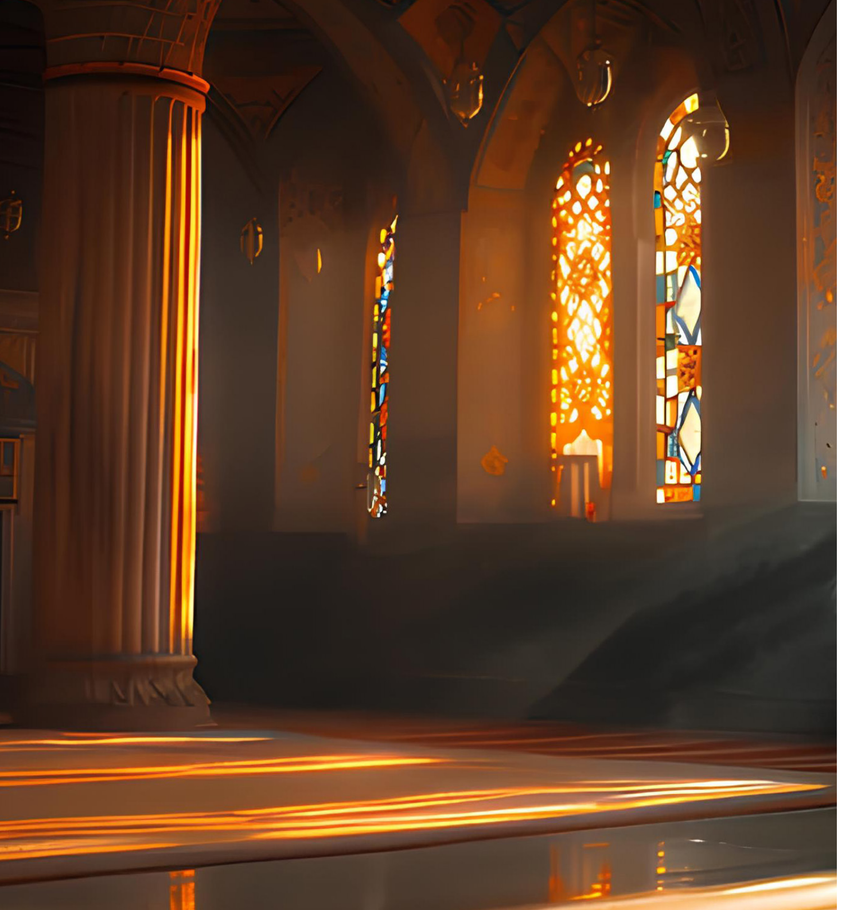
- How learning compounds with each project. From smallest to biggest how each stage of project will build to lead somewhere, if not this project then another.

- Principles of engagement are most humane, design according to that. Most people will see it certain way, most people will feel about this like this.

- The song structure shall lead strategy in algorithm. Positioning it right is to test and navigate plan accordingly.

D Cali's project highlighted the importance of the artist's creative vision, serving as a wellspring from which we could draw small portions with each release. His approach was to focus on the closest aspects first, allowing him to remain unaffected by other distractions. This made the project's transitions seem like significant jumps, fitting his context perfectly. In design, this approach taught me that sometimes, design doesn't need to flow seamlessly; taking small leaps can be just as effective if it communicates the right message.





Ch.1 : Revisit

Playlist - *Mehfil Mood*

Be Together Studios as a project was operational for team with my roles primarily involved generating ideas, suggesting iterations, and providing design inputs to the team. Occasionally, I sought references that explained the required creative direction.

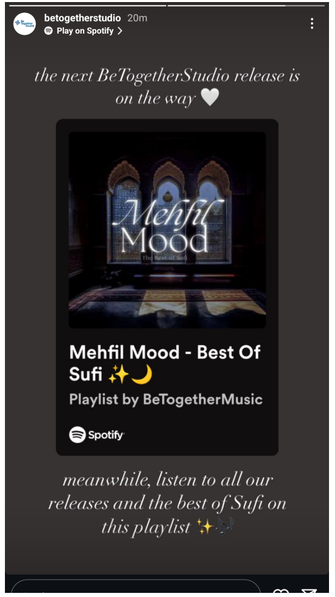
Due to some issues on their end, Alive asked our team to assist with an upcoming asset. This was after four songs had already been released from the project, which led to my reinvolvement. By this point, I had worked on more projects and had gained a better understanding of the process and dynamics. This experience allowed me to contribute more effectively to the ongoing efforts of Be Together Studios.

The Cover

The objective was to attract the newly gathered listeners to engage with the song in more ways. In digital streaming, playlist placements are crucial as they map and analyze songs to make recommendations. By packaging BTS releases with a mix of old and renowned Bollywood fusions, we developed a strategy to grow Sufi as a genre while advancing our songs in the mix. With a subtle and fitting cover visual, we highlighted this content set as unique yet within the realm of an established language.



The playlist cover art iterations and Final selected artwork



The uploaded playlist assest of spotify uploaded on instagram

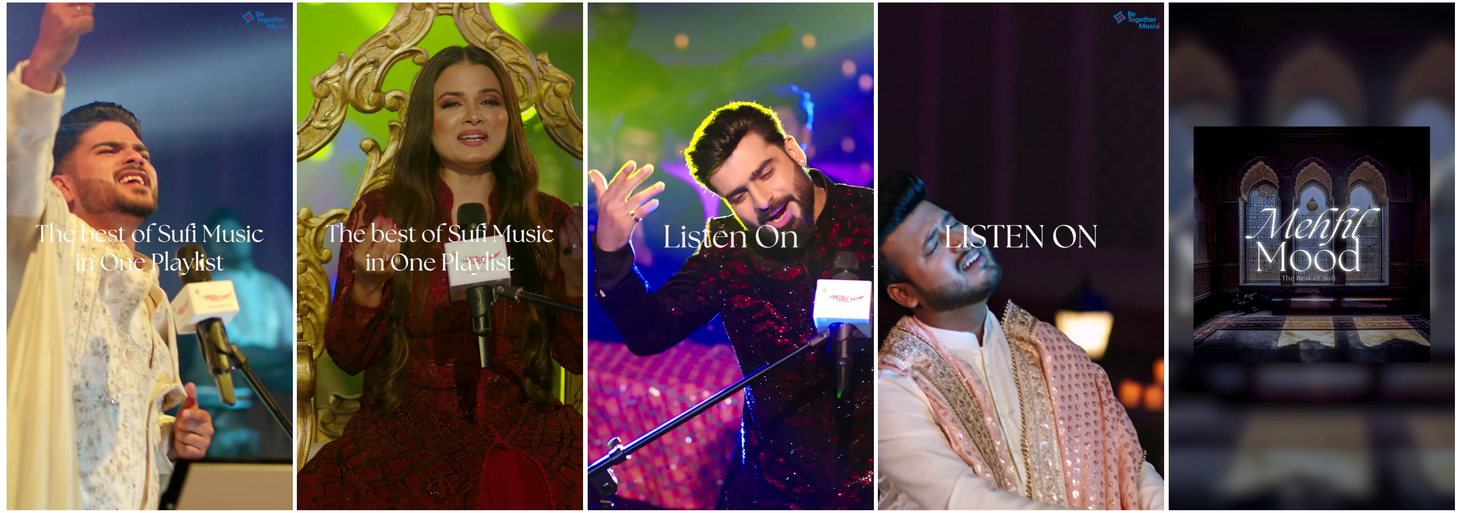
and Ad Visuals

With cover locked and songs curated, the playlist came to be and initially were shared on platforms by Client and Artists involved. This further expands to distribution channels plugging the links in their collaterals and also boosting the Playlist in recommendation channels.

Extension to these we prepared shorts nippets of ads which will be going on Spotify and Facebook. Picking visuals from the music videos and integrating it with more footages to expand the brand focused appeal. I picked the elements used in collage grid artwork, and with refferenes scoured footages and statics to be animated.

The final assets got approved on the first attempt, the 3 reels ran as ads for two months and now with more releases will be reutilized by newer songs in similiar edit style.





Stills from the reel ads made

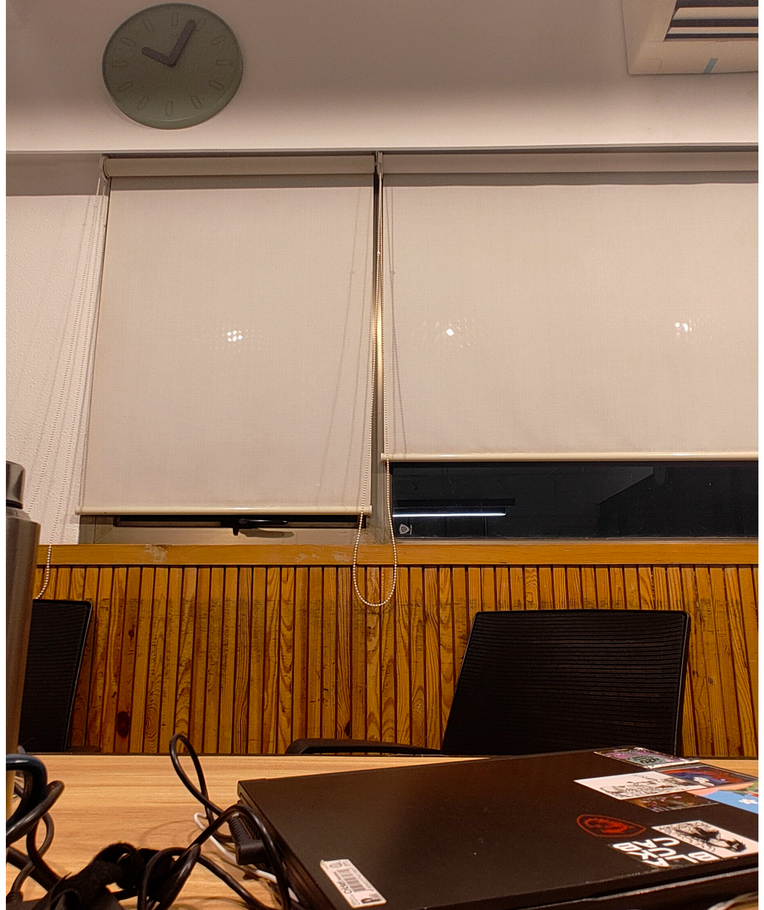
Reflections

Workflow and industry culture, handling clients and project navigation.

This has been the most essential lessons on working creatively and effectively. That how to balance the importance of generating ideas, seeking inspiration, and conducting thorough research. However, the critical aspect is delivering high-quality work under tight deadlines. Balancing detailed execution and thoughtful iteration is crucial, as is being open to feedback—both concise and elaborate—to align with the project's vision. Above all, this experience has taught me to value ideas that resonate with me while also learning to let them go when necessary. That's the reality of working in this industry.

Design ethics and work philosophy

To hold certain values, ways, or habits close and practice them diligently is essential. I believe design possesses the power to bring about change and impact lives in diverse ways. As a designer, it is important to be considerate and conscious of these aspects, as they significantly affect the product. The dedication and thoughtfulness invested in creating a piece reflect the quality of the final outcome. Understanding the reasons behind design decisions and avoiding the trap of delivering work merely for the sake of completion are crucial. Without intentionality and calculations, can it truly be considered design?



Building for perceptions, influences, How brands build desire and why?

Studying how each element of perception is connected to emotions and how these sentiments are tool to build appeal, following, fanbases and demand. To understand this is to derive meanings of desire and influences. To build for them is to develop intricate models that appeal to the simplest chord for anyone. Now reanalizing them and adapting it to different cultures, socities and groups is how sucessful brand and influential figures operate. This according to me heavily involves design to understand and to develop at both these stages.

Understanding and appreciation for Music Industry, posibilities of design.

Lastly, working in and understanding the realm of music has broadened my appreciation for its processes and variety. Keeping up with contemporary developments and reforms, I also explored the history and fascinating stories of songs from years past. Learning about how the industry has developed, including the tools, artists, and every profession involved, has provided valuable insights into the changes that have shaped it. This project has deepened my interest in contributing to this ongoing evolution. With design as a powerful tool, I am excited to see what the future holds and how I can be a part of it.

Conclusion

By the end of this project, I have gathered all the reasons why I wanted to undertake it and reflected on how it turned out. This journey has helped me realize various aspects about design, myself, world, humans and clarify some previously vague ideas. While I acknowledge there is still much to learn and experience, I now have a more specific focus. I am more articulate and precise about my preferences, the kind of songs, artists, industries, and roles I am interested in, and my aspirations to explore poetry in all its forms. I believe I am on the right path, ready to continue this exploration with a more defined direction. To be able to build and deliver better in the cultural consiousness.



In Volume 2

I decided to part my learnings in two parts, the first in which I learnt by doing, trying, testing, evaluating and studying. And seacond where I got to learn by observing, discussing, questiong and being part of the project from outside, this helped me understand the ideas which I pondered on while creating about its impact, influence and reasons.

The second book has a collection of all those projects and ideas, some elaborating ideas from here too.

To overview a few topics discussed, it explored how global artists manage their assets to effectively operate at regional levels and the use of faceless marketing channels such as meme pages, news outlets, and public discourse by music artists. Delved into the publication processes in music, addressing copyright, plagiarism, royalties, and censorship. Additionally, examined streaming services beyond subscriptions, also how market saturation and algorithm complexity are related. The different strategies employed by labels and independent music artists, emphasizing the role of design. Major past projects by the company, considering how music marketing techniques are applied outside the music industry. It roundsup on the future of music based on its history and current trends, providing a comprehensive view of the multifaceted nature of the music industry and its intersection with design and marketing.

As the final year graduation project completed by Vaibhav Sharma, an interdisciplinary Design student from JK Lakshmipat University, Jaipur, this book binds the record of work and learnings done over the course of six months with M-cube, a Black Cab Agency network division based in Mumbai handles in music marketing.

