

JAMES LEWIS

## MARKETING STRATEGY AT FORERUNNER RECORDINGS<sup>1</sup>

*No one said that starting a fully functional recording studio out of an apartment would be easy, but with groundwork in place, and a strong dearth of clientele, what direction does this dream go to become a full-blown reality?*

James Lewis, a senior college student majoring in Management of Information Systems at the University of South Florida, pondered his next move as he listened to his own portfolio of work. In addition to his life as a student, James had built a music recording studio business over the prior two years. He had a strong team of people who wanted to help him accomplish his dream of producing, marketing and selling music fulltime. There was no shortage of skill amongst the three principle members of his business team, but he had never had to deal with marketing or growing a client base before. He started the business because he loved recording and producing great music by talented musicians. Growing a customer base interested in paying for the music, on the other hand, was a foreign concept to the Forerunner Recordings team. Clearly, no matter how impressive the recordings, without customers they really did not have a business.

Lewis's decision on what to do to move forward with Forerunner Recordings was not an easy one. Primarily, it was a question of resources. Neither Lewis nor the rest of the Forerunner team had the financial resources to market the music themselves or hire someone else for marketing. Further, there was a general lack of knowledge within the team on how to market music in the digital world. The three were not sure why their recordings were not in demand. Was it their business plan, the prices they were charging, a lack of customer awareness, or the fact that the music was terrible?

Even if they decided that developing a marketing strategy would be the way to go toward gaining a bigger audience and clientele, they were not sure of the appropriate platform. They were not new to Facebook as a personal social networking platform. They understood that it promoted connectivity and generated revenue for itself through marketing. But, the team had only begun to consider how they might use Facebook as a platform for starting and marketing their business. It was not clear whether social networking was the appropriate venue for locating and growing a customer base or even if Facebook was the best available options given their limited resources.

The team at Forerunner Recordings knew that almost the entire world, and the majority of people within their target market (males and females between the ages of 16 and 26 who listen to certain types of mu-

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sic), were on Facebook. They knew that many if not most amateur, semi-professional, and even professional musicians used Facebook as their own outlet for music and as a way to stay in touch with the music scene. If the Forerunner team took the Facebook route, what would be the best approach? How could they connect to customers? How would customers connect to the music? Is connectivity advertising or is it social networking? Would they connect to the customer base or did the base connect to them? How much would it cost? How much time would it take?

The need to grow a customer base was clear, the best approach was not. Lewis and his team could begin funneling money into Facebook's advertising service, hire someone to do marketing for them, use a platform other than social networking and Facebook to market (but what?), or do nothing at all, and hope clients will come to them.

## Forerunner Recordings

Forerunner Recordings was founded and started because of a dream. This dream happened to start with \$500, some extra living room space, and a passion for music and its creation.

### Origins

Forerunner Recordings was founded in February 2013 by James Lewis. He had started the small, digital "bedroom" studio after buying studio and recording gear from his job at Best Buy through his employee discount five months prior. The small purchase began by buying a Line 6 interface, a couple of cables, a microphone, and recording/mixing software. Lewis already had a very good computer he had built himself at home, a set of computer speakers, and a monitor. His Best Buy discount made this purchase just affordable enough to satisfy the interest he had in learning how to produce and record music.

Lewis had played music for a long time. He started his music-playing career in 2008 in the band *Siren*. Lewis was the lead vocalist, guitarist, founding member, and held the management role in the band. The group won a regional "Battle of the Bands" contest and then proceeded to fizzle out after a year of playing to venues in Bradenton, Sarasota, Tampa, and Saint Petersburg, Florida.

After the disbanding of *Siren*, Lewis joined the band *Service with a Smile* based out of Bradenton, Florida, as a rhythm guitar player in 2009. After taking a couple months to build a new set list with the band, they booked and played many sold out shows from January to April 2010. With a name change to *White Noise Reverie*, Lewis's again took on the band management role. The band continued to play and tour all over Florida until November 2010 when the band decided to break up after Lewis left for college at the University of Central Florida in Orlando.

During the time between November 2010 and January 2013 Lewis sought to broaden his musical horizons and fine tune his skills. Between November 2010 and May 2011, Lewis tried his place in a pop-rock band called *Dangerfield* as a rhythm guitarist, synthesizer/keyboard player, and back-up vocalist, but quit the band after a falling out with the lead singer. At the same time, he also played rhythm guitar for a black/death metal band called *Death Requisite*, but eventually left due to religious differences. In May 2011 he secured his spot as a "touring manager" with Red Cord Records' band, *Day of Vengeance*. As the tour manager, it was Lewis's duty to run and record all merchandise sales, handle the band's budget, and handle per diem payouts to band members. The band embarked on the month long, 25-state, XV US tour with *Project 86*, *Children 18:3*, and *Write This Down*.

With the exception of fill-in gigs, Lewis could not secure any full-time band spots after he got back from the XV tour in June 2011 and January of 2013. After a one year dry spell of not playing with a band, Lewis completed his Best Buy purchases. To add insult to the wasteland of his music touring injury, his

house burned to the ground in July 2011 and he lost everything he owned. To rise from the ashes – literally and figuratively – he had to replace his precious guitars and music gear. After spending money on new guitars and gear, Lewis took the time to refine his composition and playing skills. When he still could not find a band though, he decided to buy recording gear to record his own music in studio – maybe now he would find the artistic freedom and success as a musician.

### **Forerunner Recordings: The Studio**

Forerunner Recordings is a Tampa based digital home studio. That is, the studio is literally based out of an apartment bedroom with no room to do live recordings of guitar amps or drums without having to subcontract out to another studio that would be willing to record live drums for a band and then send the samples to Forerunner Recordings for mixing and mastering.

Since Forerunner Recordings does not have the studio space to record live guitar amplifiers, the studio relies on amplifier modeling software like Line 6's POD Farm 2 to recreate a realistic and workable guitar tone for a client's project. Guitars are run line-in to a USB-based Line 6 Interface (the UX2 Model) which essentially acts as an external soundcard that allows the raw guitar files to be manipulated so that the amplifier modeling software can produce virtual guitar sounds based off of real amplifiers and pedals that are pre-loaded into the software.

Every digital recording studio uses a DAW, or Digital Audio Workstation, as their base platform to record, engineer, and manipulate the music. Lewis built a Windows platform studio using the "Reaper" DAW. Lewis chose Reaper because it is shareware software offering the option to buy a \$60 license only once the studio is able to make a certain amount of money with the software. The software is just as capable as other, more expensive and more popular, DAW's like Ableton, Cubase, and Pro Tools, but is very easy to learn, and also happened to be the only thing Lewis could afford when he was "scrounging pennies".

After watching a lot of tutorial videos and playing around with songs and recording for hours over five months, Lewis created his own recording process and decided to record his first band.

### **Forerunner Recordings: The Recording Process**

Exhibit 1 contains a screenshot of a typical screen during the "recording" phase of the engineering process of recording a song. According to Lewis' process (every producer has their own secrets), there are four steps to recording and finishing a digital music set: 1) recording, 2) producing, 3) mixing, and 4) mastering.

#### ***Recording***

Recording is the most straight-forward step of the entire digital music "engineering" process. After clients have booked a date with the studio and come in for their scheduled appointment, each band member will sit down and "track" their instrument. This phase is literally the process of recording each instrument as it is played for the song. Typically, a track is completed for left and right rhythm guitars, clean and lead guitars, bass guitar, keyboard, and vocals (twice).

#### ***Producing***

Producing is a more complicated step in the process. Production does not necessarily have to come second in the entire process, but rather, can occur at any step between recording and mixing. The production process includes everything from editing (cutting and cropping waveforms, correcting timing), to helping clients with writing, to offering suggestions to improve the song, to activating special FX in the songs, and more. The production process is the most time consuming and arguably the most important. Lewis

feels this is the area he works best and where he provides the most value as many clients have felt that he helped them improve their songs.

### ***Mixing***

Mixing is the process of determining the correct volumes of every instrument track independently so that the whole “sits” well in the “mix”. Mixing also determines the tone for the drums, guitar, synth, FX, bass, and vocals. Ultimately, the band approves the mix in the finished product.

### ***Mastering***

Mastering, the last step of the engineering process, is simply making sure that the song has as much volume as a regular radio song, without “clipping”. That is, the song cannot be too loud and cause consumer’s speakers to overload, crackle, or pop while playing the song. Mastering is also the process of appropriately naming the song files and creating a final, digital product.

Lewis had developed his own recording process for all of the above steps and decided he was quite good at recording, however, there were many similar small home studios in the Tampa area. Lewis wanted to make a business model that was different, yet practical. Lewis only had a small portfolio of musicians and songs but he wanted his business to stand out and make money while still being competitive.

## **The Pathway to a King Designs**

The Pathway to a King Designs was founded in 2012 in Delaware, Ohio, by Lewis’s good friend Derek Mabry. Mabry had frequently helped Lewis with graphic design work for many of his musical projects. Mabry was a very talented commercial art designer and he performed a wide range of services for clients including creating logos, artwork, album artwork, merchandise designs, social media designs, promotional video, and photo editing. (See Exhibit 2.) Mabry’s logo work had been chosen to represent Del-Co Water Company, Inc. on merchandise, buildings, and water towers all over Delaware, Ohio. It occurred to Lewis that he and Mabry might be able to bring commercial design and digital music recording together. Mabry was a good friend and very talented. He also already had an extensive portfolio of work and an existing, albeit small, client base. Lewis had an idea for what he wanted to do with Mabry and Forerunner Recordings.

## **Forerunner Recordings: The Business Model**

As Lewis started his home studio and pondered how to make himself competitive and successful, he thought to himself; “what do all new and beginner bands need?” If bands were coming to his studio to record, it would typically be a beginner band recording their first single or EP. Bands of this status would most likely also need a logo, set up, management and design of a web page, album artwork, and promotional photography. If a band had already started and had a bit of a following, they may also need merchandise designs, physical copies of CD’s, and entire album design (front-to-back). Lewis believed that he and Mabry and Lewis’ girlfriend, Amber Madeline, a very skilled photographer with very good equipment and photo editing skills, could form a team to offer it all to beginning and young bands.

Lewis set up individual meetings with both Mabry and Madeline. With Mabry, Lewis proposed a merger of Forerunner Recordings and The Pathway to a King Designs. Although Mabry resides in Delaware, Ohio, and Lewis resides in Tampa, Florida, the distance was nothing to worry about as all graphic design work is done digitally and can be sent to and from Ohio. Further, if Mabry found clients around his area who wanted mixing or mastering work, Mabry could send the .wav files of the recorded guitar, bass, vocal, or drum tracks to James Lewis so that he could produce and mix the files together.

After a discussion of salary and the business model, Mabry was on board. As Lewis and Madeline were obviously very close, Madeline was also a very easy sell to join the Forerunner Recordings team, and she joined as the photographer. Madeline also agreed to help with administrative work like scheduling, maintaining the calendar, communication with clients, and assistant work.

Thus, an idea that was born as a small interest and opportunity to record Lewis's band, *Venture*, in March 2013, turned into a full-fledged business with a very opportunistic business model, mission, and a vision for success in digital music studio recording on February 13, 2014.

## **Mission**

Forerunner's mission is to be a "One-stop shop for all of your recording, producing, graphic design, and photography needs at one low price". Forerunner achieves this mission by offering a variety of services including engineering, recording, producing, mixing and mastering, logos, album artwork, merchandise design, social media design, promotional video, promotional photography, and guitar lessons.

The target market for Forerunner recordings is males and females between the ages of 16 and 26 who are looking to start a band by recording a debut single or EP (extended play) album by having everything they need done in one studio. The model and idea was there, but by May 2014 the company had only five clients on Lewis's side of the business, five on Mabry's side, and two for Madeline. There were plenty of prospects, but not enough were becoming clients. How could Forerunner Recordings take its model, its mission and its message and move forward to find and capture more clients?

## **Facebook**

Facebook had been a base of operations of sorts for Forerunner Recordings from the beginning. Lewis had used Facebook for his bands' main websites, so he figured to do the same with Forerunner Recordings. In fact, Lewis understood that many businesses had been successful with their presence on Facebook. Facebook seemed to offer a very viable avenue for marketing to potential clients that promised more connections and more success than the other social networking platforms of which Lewis was aware. Exhibit 3 provides a graph showing major corporations and their reach on Facebook, as compared to other corporations that use Twitter, or Google+.

Anyone can start a Facebook page for a local business, band, or pretty much anything you can think of, and best of all, it's free. As Lewis said, "Building your own website anymore is a waste of time and money. Everybody's on Facebook, just build your site there." So, on February 13, 2014, Lewis and Mabry uploaded their graphic design work and created the Forerunner Recordings Facebook page. All three members invited every person on their personal Facebook's friends list to "like" the page and they posted the connection to Forerunner Recordings on various Facebook groups to get more connections to the page.

## **Facebook Likes**

Facebook likes are used to show the popularity of a page. The more likes a Facebook page has, the more popular it is, and chances are, the more likely it is to be taken seriously. Facebook friends see when another Facebook friend likes a page. So, the more people who like a Facebook page, the more likely it is for other people to see the page and thus like it themselves.

The Facebook "like" system has proven to be a good, free, marketing platform at the beginner's stage for small businesses on Facebook. Exhibit 4 provides statistics on Facebook use and the use of "likes" to grow the popularity of various pages. However, Forerunner found it difficult to get more likes, after the

initial burst, without “spamming” the team’s Facebook friends with posts and invites, and without paying money.

After the first three “likes” by Lewis, Mabry, and Madeline, the team’s invites to friends led to many more “likes” rolling in. Unfortunately, this surge was short lived. Exhibit 5 shows that the page’s most popular week was the week of February 16, 2014 – the week the three members of the team sent out page invitations.

By February 23<sup>rd</sup> the Forerunner Recordings page had grown to 133 “likes”. Now, at the start of May, 2014, the page had only 143 “likes”. How was it possible that the page could obtain 133 likes in one week’s time, but then only ten additional “likes” over the following two months? Also, the amount of message traffic from connections had diminished over the two months and the studio was seeing a shortage of clients and prospective clients and opportunities to quote new jobs.

It was clear that a decision needed to be made moving forward in order for Forerunner Recordings to be successful. Further, no studio or graphic design company could be taken seriously without a real portfolio. However, a portfolio cannot be built without clients. Was Facebook connectivity the chicken or the egg? Something had to be done.

## Marketing

The extent of marketing with Forerunner Recordings had been using Facebook’s built-in “invite” system to get friends to “like” the page and spread the word. All of this occurred through a “manual” process of “posting” information about the page on people’s personal Facebook pages and across various music groups. Clearly this was not enough. Something had to be done in order to market the studio and company more and get more of a broad client base. Could the “likes” be automated? Was there another Facebook system to drive clients to Forerunner?

### Marketing through Facebook

Forerunner Recordings already had the site basics in place. They had an attractive looking page with professional designs, a small portfolio, regular posting activity, and a small base of likes (Exhibit 6). Was this enough? Were they using Facebook to its full potential?

Facebook had a capability called the “Ad Create Tool” that could be used to create advertising on Facebook. This advertising could be used to promote posts on a Facebook page, promote getting more likes on a Facebook page, or promote clicks through to a given website. However, everything would come with a cost.

The Facebook advertising tool allowed a company to market and promote itself to a specified demographic of people. These demographics could be targeted to a state or province, or even a city. They could target males or females with specified age ranges. In the estimation of the Forerunner team, the most useful targeting measure that came with Facebook advertisements, however, was the ability to target to people with certain “likes” or interests. For example, if they wanted to market a metal band that sounds like *Cannibal Corpse*, they saw that they could market directly to people who already had “liked” either the band itself (*Cannibal Corpse*) or the genre (metal).

As stated before, advertising comes with a cost. With Facebook’s Ads, the company pays for each time someone clicks on the ad and connects to the company’s page. Facebook established a cost per click (CPC) by allowing companies competing for the same or similar customers to place a bid on how much they were willing to pay for each additional customer (for example: .75 cents USD). Mini advertisement auctions were performed constantly through Facebook to award any given page the ad space. If the com-

pany's page "won" the auction, the company got the ad space, and their page was (most likely) clicked on, at which point the customer visited the company's Facebook page and the CPC was applied. Facebook typically recommended an amount that will win an auction, and if the company bid higher than the suggested range that company almost definitely won the auction and the customer click through to the page.

The company had to decide how much money to budget on clicks per day (minimum of \$1.00 USD), and how long to run the ad campaign. After that, everything in the CPC process was generally taken care of for the company by Facebook in a very automated manner.

Another method of marketing on Facebook was through "boosting" posts. Promoting a company's post allows the company to take a post (an announcement of a sale, the finishing of a product, a new picture, song or video, etc.) and promote it to either people who like the company's Facebook page and their friends, or to people demographics the company chooses to target for marketing. This method allowed a budget (minimum \$100 USD) and the "campaign" created usually lasted for a day. The Forerunner team perceived that the strength of this method was Facebook's ability to target a certain market. This method could prove useful but expensive.

Although Facebook marketing was rather easy and automated, and they would have the ability to target certain audiences, was it worth the time spent setting up ad campaigns? Was it worth the money? Surely, setting up the proper ad campaigns week after week would cost a lot of money and time, with no guarantee it would really work at actually getting clients. Perhaps the studio would see more Facebook "likes", but would those "likes" equate to actual prospects and eventually clients? That was the most important thing after all.

## Hiring a Marketing Associate

One idea the team had considered was the prospect of hiring someone who was skilled in online marketing to help on a week-by-week basis. This person would be responsible for managing the Facebook page (with the exception of messages and dealing with prospective clients) by regularly posting, updating ad campaigns, marketing the page through certain groups and through manual CPC marketing. The goal would be to get more traffic on the Forerunner Recordings Facebook page. This person would also find a way to efficiently create and manage a Twitter, Google+, and Instagram set of pages in order to get more traffic from these online channels. Adding a fourth person to the team would also take some of the work load off of the three original members and allow for more of an opportunity for word-of-mouth advertising (at least through the new addition's set of friends).

This would clearly be a more expensive option than just marketing through Facebook alone, but maybe the added cost would be returned by the benefits of having someone on the team who could take the time and had the experience with online marketing and advertising while the three original members could focus on dealing with clients and serving the production needs of the artist portfolio?

## Do Nothing

Another option that the Forerunner Recordings team considered in regard to marketing was to simply do nothing differently and just wait. In their three months post Facebook launch, they managed to get ten jobs just doing what they have been doing so far. Maybe word would spread and "likes" would grow organically?

To the team a do nothing option felt risky. It was entirely likely in their estimation that no more jobs would come to Forerunner Recordings – maybe they had already tapped all the clients in their social networks.

If they did not actively pursue targeted, paid Facebook marketing, maybe the Forerunner Recordings team could focus on and perfect their music production skills so they would be even better when clients did emerge. However, they had the issue of not having an expansive portfolio to show to clients. A lack of evidence that Forerunner Recordings was good enough or the right place for people to bring their recording or graphic design needs would not help secure those prospects that did find their page.

## Pricing

A final consideration for the team was that several client prospects that did show interest in Forerunner's production capabilities had been surprised by the price for the first single or EP. Based on their look at the competition, the Forerunner team believed that the prices they charged (Exhibit 7) were competitive for the value provided. Lowering their price for their services might add a few smaller clients but would that really build the portfolio of talent that would impress and draw other bands capable of paying more to the portfolio. Would a price reduction simply be a death spiral? Conversely, if they invested in online marketing instead that led to better, more established bands could they expect to grow more profitably? Or, would a lower price lead to more, different clients and a buzz that would grow the portfolio faster?

## The Decision

Upon drafting up a list of ideas with his colleagues, and considering the future of Forerunner Recordings, Lewis knew that the time had come to make a decision. He knew that local bands would be willing to record for the right quality and the right price if they became aware of all that Forerunner could offer. He knew they needed production and graphic design for their projects. But, if he did not act quickly, he suspected that their business would undoubtedly go to other studios.

Lewis had met with the rest of his team. They, too, wanted to see Forerunner Recordings continue and were excited for the prospect of getting more clients. All three of them wanted to take their business more seriously and build a portfolio for both the business and themselves. However, they were torn as to what move to take. Madeline thought that focusing on lowering prices and personal promotion would help the business. Mabry fought for paid Facebook advertising. Lewis was torn between the two, but, being a lazy man at heart, was attracted to the idea of hiring a marketing leader to drive client acquisition.

If Forerunner was to hire someone for marketing, how were they to pay him or her? Lewis had only had to deal with a good friend of his and his girlfriend when talking about commissions, salary, and other pay. These people were trusted and easy to negotiate with. They had shown significant flexibility and understood the realities of the situation. Lewis had never had to deal with hiring a professional marketer or someone he did not know. He was not sure how the negotiation process would go, or if he could even personally afford another employee that he would have to pay regularly.

If Forerunner was to pay for marketing through Facebook a similar crisis would arise. Although the process was easy and automated, could the business afford to spend money on a marketing campaign with the current lack of clients? Would the influx of business and traffic pay off? The Forerunner Recordings team could always move forward and do nothing to save money and time, but there was no guarantee that new clients would arrive.

Something needed to be done, and questions needed to be answered.

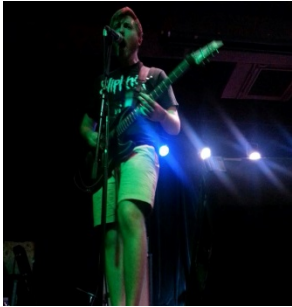
- *What should Forerunner Recordings do with regard to a new marketing campaign? Was a marketing campaign the right approach?* Lewis and his team knew that they needed to get more traffic to their Facebook page as that was their only web presence. They needed to decide whether they should continue doing what they are doing now, pay money for Facebook's built-in advertising tools, or hire a marketing assistant to help with their future endeavors.



- *At what point should they enact this new marketing strategy?* Was it most prudent to act fast and connect with as many bands in the local scene as quickly as possible? Or, would it be wise to wait until further into the summer when bands were concerned about writing their new CD's and set-lists so that Forerunner Recordings could jump on the opportunity when the time was right? Timing is everything, is it not?
- *Do they need to consider a change in policy?* Although Forerunner Recordings had a strict and legitimate pricing policy in place, were they too strict and too expensive? Were their prices only not competitive because of a lack of an extensive portfolio? It is possible that the prices and policies are perfectly reasonable, but the business is not getting enough reach? Would they want to give up cash to lower price (for poorer bands) or to pay for marketing (to get better bands)?

One aspect of the decision had already become clear: Forerunner Recordings, Lewis, and his team needed to get on top of their business and start providing world-class service to prospective and future clients and they needed more of both.

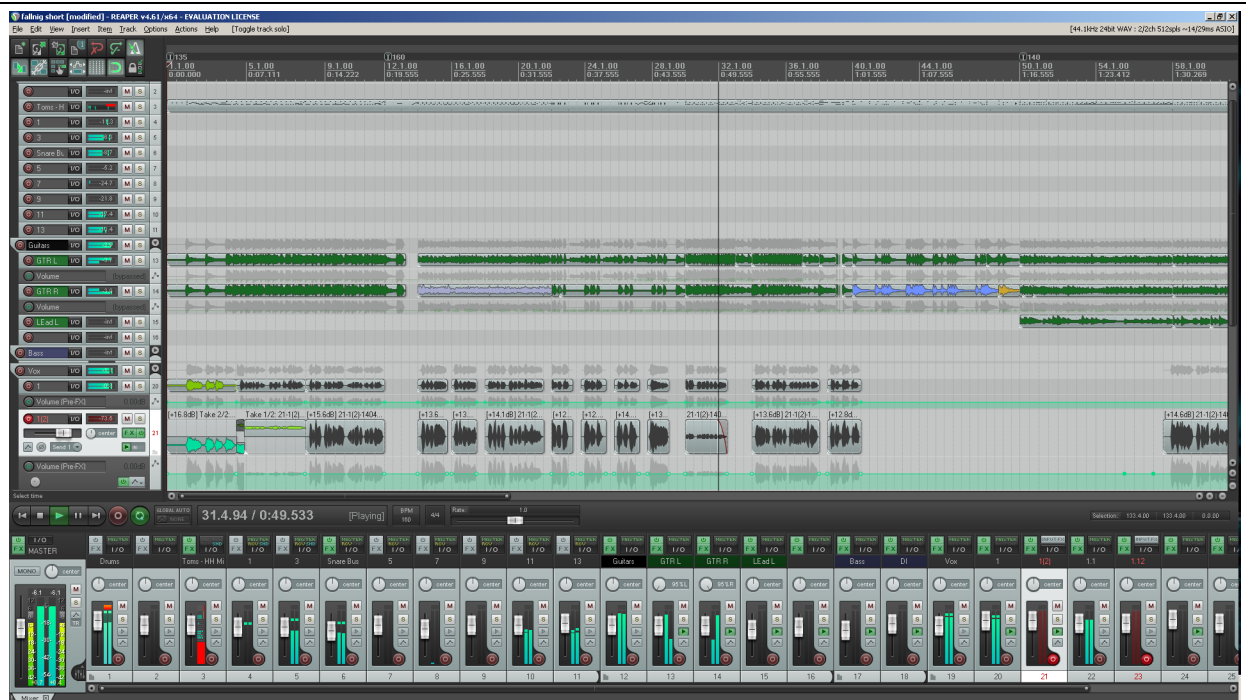
## Author's Biography



**James Lewis** is a student majoring in Management Information Systems at the University of South Florida. He currently resides in Tampa, FL, with his kitten, Stanley Odysseus Lewis, and his leopard gecko, Miley Lewis. Lewis has played guitar for five and a half years and has been engineering, recording, and producing sound for over one and a half years. His other interests include not drinking and not doing drugs, eating, and camping. He is currently employed at Physician Partners of America as a Social Media Intern. He owes his girlfriend, Amber Madeline, so much for supporting his dream and realizing it with him in a realistic manner. He also is grateful to his good friend, mentor, and mentee, Derek Mabry for pursuing this dream with him.

James initiated this Case Discussion while a student in Dr. Mullarkey's undergraduate capstone course at USF in the Spring Term, 2014.

## Exhibit 1: Reaper Screenshots

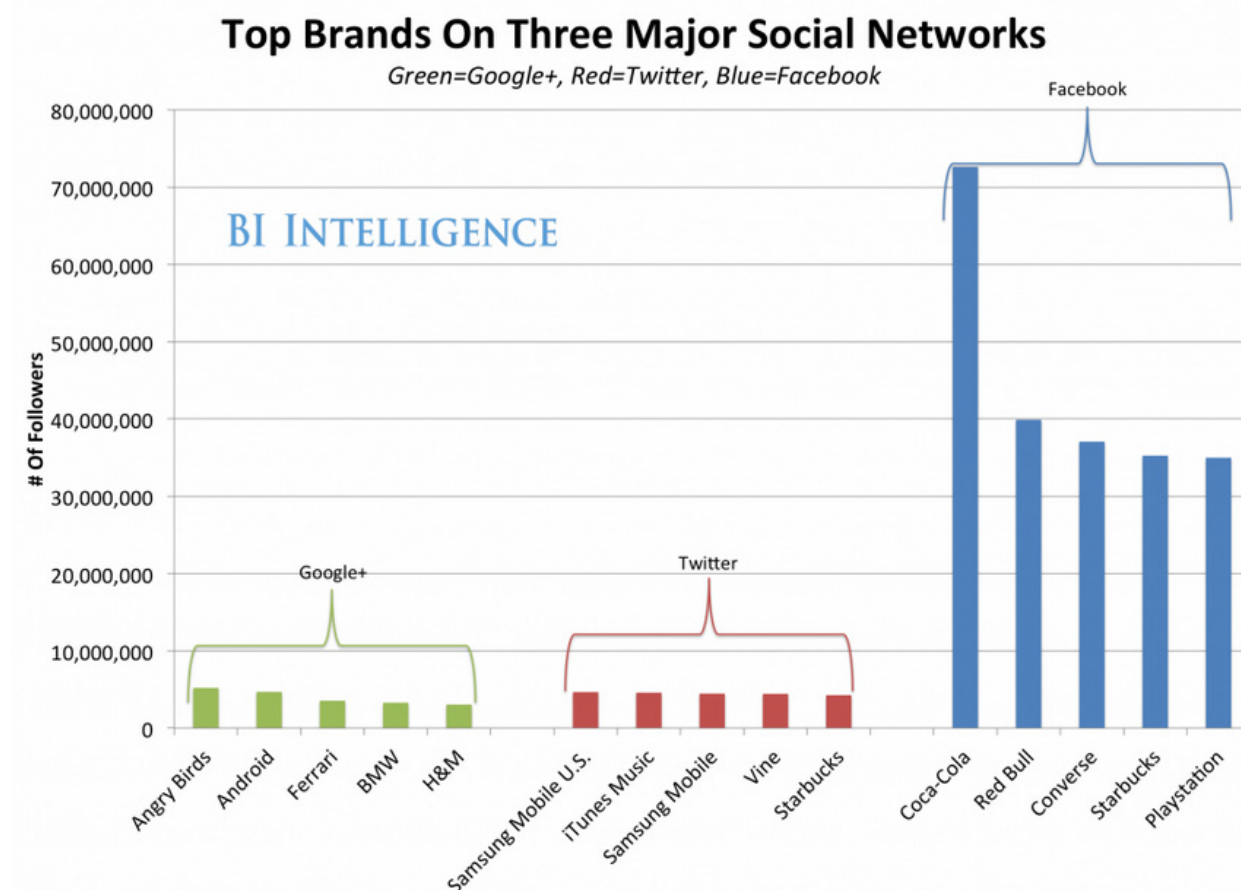


## Exhibit 2: The Pathway to a King Designs Graphic Work



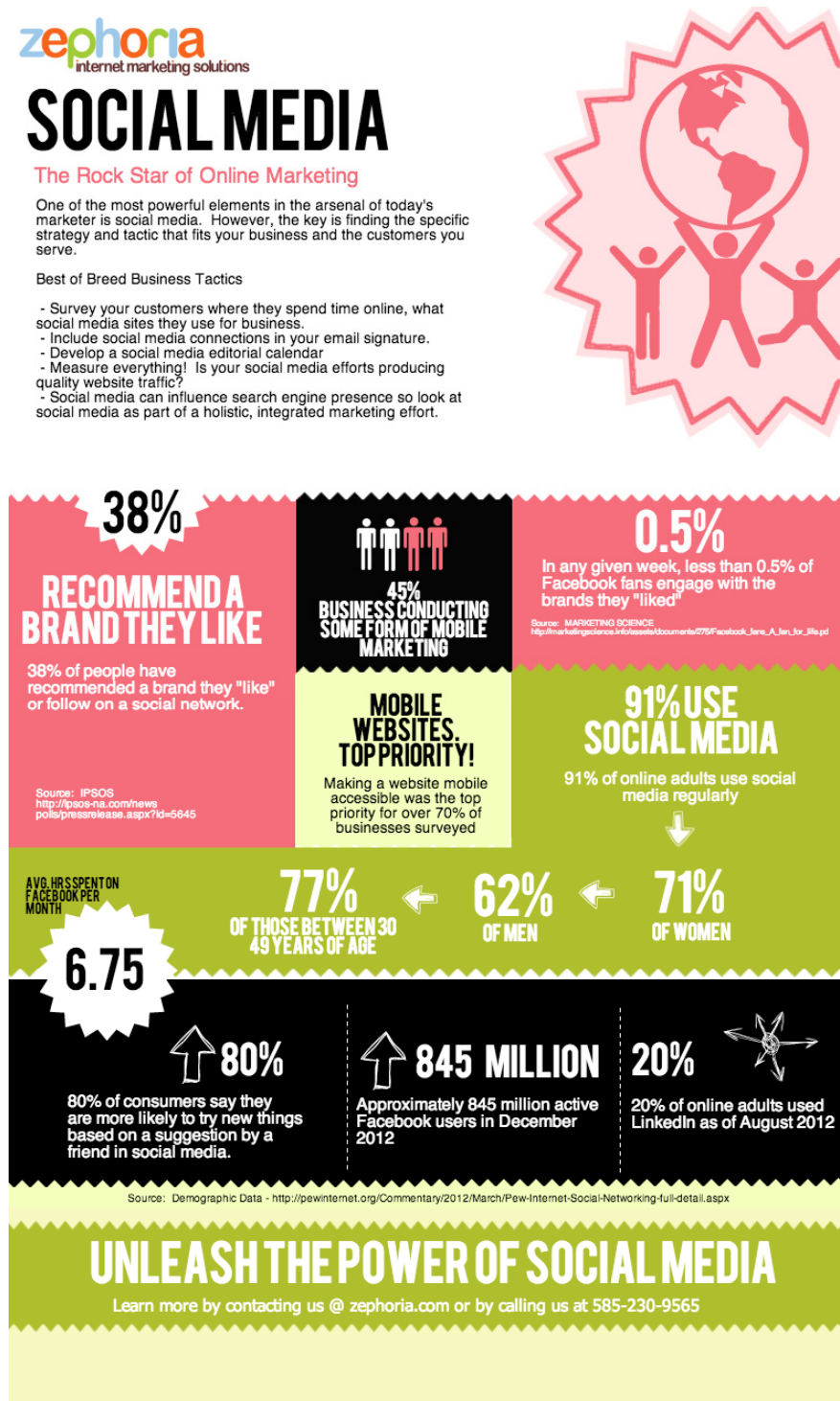
Source: Derek Mabry, *The Pathway To A King Designs* and *Forerunner Recordings*

### Exhibit 3: Top Brands On Three Major Social Networks



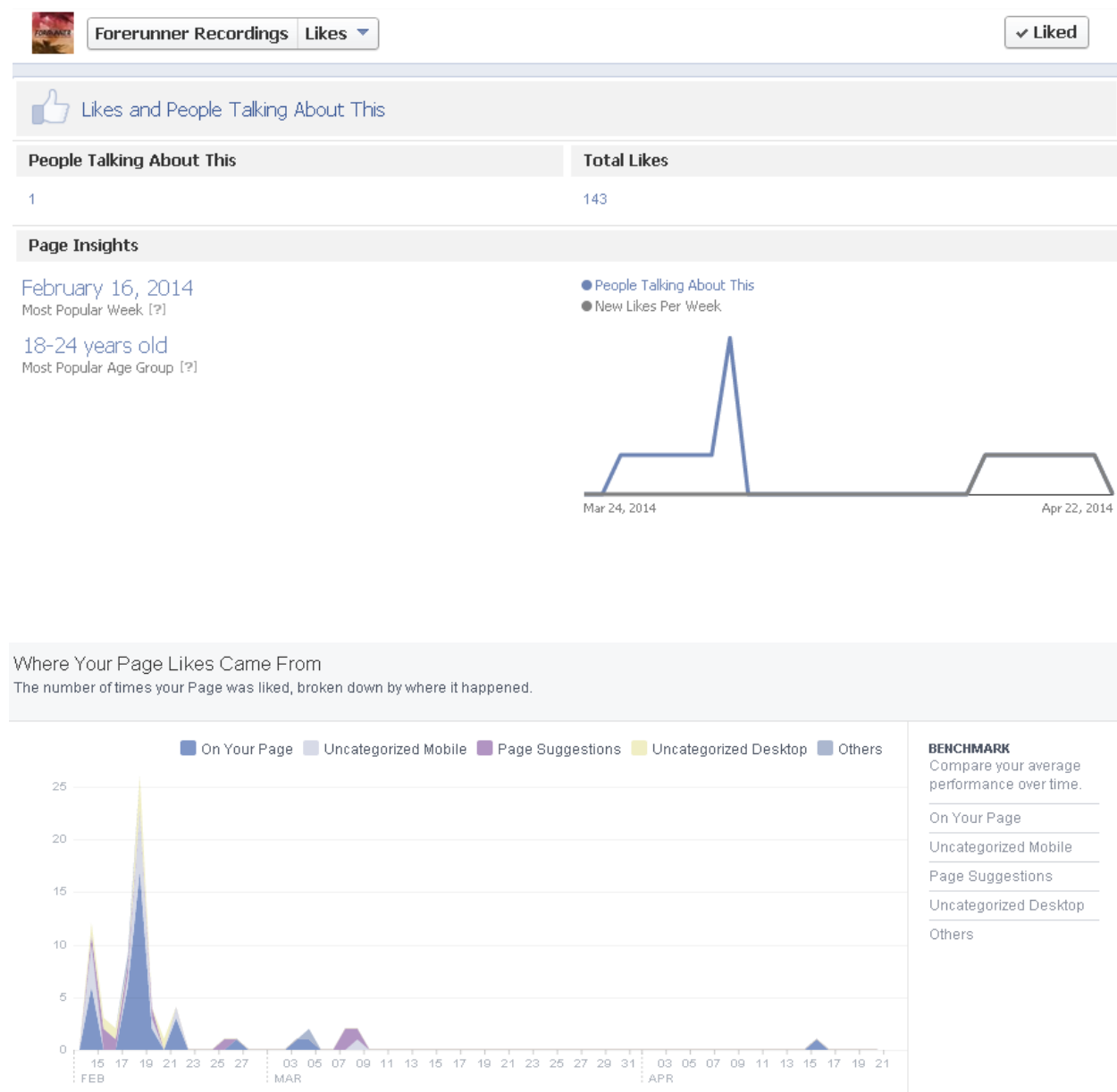
Source: businessinsider.com, Socialbakers, Google+, Twitter, Facebook

## Exhibit 4: Social Media Statistics



Source: zephoria.com

## Exhibit 5: Forerunner Recordings Facebook Page Statistics



Source: facebook.com

## Exhibit 6: Forerunner Recordings Facebook Page

You are posting, commenting, and liking as **Forerunner Recordings** — Change to James Lewis


**Forerunner Recordings**
Timeline Recent

Admin Panel

Promote Page





**Forerunner Recordings**  
143 likes · 1 talking about this

Update Page Info
Liked
Following

Musician/Band  
One-Stop Shop for all of your recording, producing, graphic design, and photography needs at one low price.

About
Photos
Likes

Highlights

Status
Photo / Video
Offer, Event +

What have you been up to?


**Forerunner Recordings**  
Posted by James Lewis · February 25

Finishing up vocals for Damian Caban's project "Hollow Heart"'s EP today. If you're into metalcore/post-hardcore be on the lookout for this ep soon!

Like · Comment · Share
1

42 people saw this post
Boost Post


**Forerunner Recordings**  
February 18

A lot of new likes on the page today! Spread the word about us! We have some very low rates on recordings and graphic designs!

53 Friends  
Like Forerunner Recordings


+44

Invite Your Friends to Like This Page  
Type a friend's name...


Haily Taylor


Felicia Cannata


Cameron Robert Harrison


Matthew Armin Dekker  
How are you with your logo work? :o

See Your Ad Here


**Forerunner Recordings**  
One-Stop Shop for all of your recording, producing, graphic design, and photography needs at one low...

Like · James Lewis likes this.

Promote Page

Source: facebook.com

## Exhibit 7: Forerunner Recordings Price Sheet and Policy

Service	Cost
One song recorded, produced, mixed and mastered (up to 2 songs)	\$150 per song
Three song EP recorded, produced, mixed and mastered	\$300
Additional song recorded, produced, mixed and mastered on EP (up to 6 additional)	\$75 per song
Ten song LP recorded, produced, mixed and mastered	\$1000
Additional song recorded, produced, mixed and mastered on EP	\$50 per song
Logo	\$40
Album Artwork	\$50
Merchandise Design	\$80
Album Front-To-back	\$400
Promotional Videography	Per Job
Promotional Photography	\$90
Promotions:	
Free Promotional Photography	> \$100
Free Song	With purchase of graphic design or photo work
Guitar Lessons	\$10 per half hour

Recording/Tracking: 25% of song cost (adjust accordingly per number of songs)

Production/Writing: 25% of song cost (adjust accordingly per number of songs)

Mixing: 25% of song cost (adjust accordingly per number of songs)

Mastering: 25% of song cost (adjust accordingly per number of songs)

### Company Policies

- Quotes are good for six weeks from offer date with no chance to extend. Quotes can be re-evaluated after the six week period but there is no guarantee that cost will remain the same.
- A minimum 50% deposit of the total cost of the project is due upon scheduling dates in the studio or scheduling a graphic design job, with the remainder of the cost due before the delivery of the finished product.

*Source: Forerunner Recordings*