

MA International Music Marketing

Creation Assignment

Element 2b – Essay

Samuel John Roux

2015726

Word Count: 4,857

Introduction

The purpose of the following writing is to deliver a personal evaluation of the strategic and tactical choices presented in the portfolio document, showcasing the three-year marketing campaign for the band 'Fauna'. In addition to critical evaluation, it intends to discuss a personal development plan outlining weakness, and areas for improvement.

Fauna are a five-piece indie pop band based in Hackney, London. Formed in early 2018, they have been crafting their sound and performing at club venues around London, generating a buzz. With no socials or web-spaces present at the beginning of the campaign, they are being brought to market with an entirely clean slate and an organic following based on word-of-mouth. Signed to EMI records, they have excellent record-label backing and a platform to utilise reasonably apportioned funds to execute the campaign. Please note that figure 1, offers insight into the ideas and inspiration behind Fauna's aesthetic.



Figure 1: Roux, S. (2021)

The marketing campaign presented will last for a total of three years, releasing a total of five singles, an E.P and an album in the form of musical assets. Fauna, the brand, and everything presented in this campaign are completely hypothetical and all presented works have been created by me. There are several third-party commissions associated with the releases, which will be touched on further in the following body of writing.

Initial Stages

Campaign Goals

Following an initial consultation in the latter quarter of 2021, I was commissioned to manage the Fauna marketing efforts for the three-year campaign. The first port of call was to establish clear goals, utilising the 'SMART' goals framework – Doran, G.T. (1981).



Figure 1: Villacorta, D. (2019).

The 'SMART' goals acronym stands for: specific, measurable, achievable, relevant and time bound. Employing campaign goals which adhere to this framework will *"help you clarify your*

ideas, focus your efforts, use your time and resources more productively and increase your chances of achieving what is proposed” – Villacorta, D. (2019). Following a model such as this means that all established goals can have their successes measured whilst being time-bound to a deadline, thus bolstering overall productivity allowing for ample preparation at each stage.

Artist Bio

Once the campaign goals had been established, it was time to write Fauna’s artist bio. An artist bio is an extremely important asset for any artist, it *“is a key tool”* which expresses *“why people should care about you and your music”* and it comes in a few different forms: *“The ‘Tweet’ version (one-liner)”*, *“The short one paragraph version (150-200 words)”* and *“The longer 3 paragraph version (max 300-400)”* - Trandafir, L. (2017). The importance of writing an impactful, succinct, and stylised bio is paramount. Not only will it be used for fans to engage with and gain insight into the band, but it will also be used in press kits when attempting to acquire tastemaker support, a live agent, publicist, and many other third-party partnerships involved in the project.

What is Indie Pop?

Understanding the history behind the genre you are going to market is a crucial element in any music marketing campaign. It allows deeper insight into the tried and tested methods of promotion and allows for greater creative direction when styling band and brand image, photoshoots, and music videos.



Figure 3: NME, (2013).



Figure 4: Uncut, (2013).

By researching bands, such as ‘Aztec Camera’ depicted above in figure 4, it provided a more informed approach to the aesthetic behind the brand, the marketing and the band’s overall image. To paraphrase Bennett, S. (2014): Indie pop does not *“describe any single genre of music”* it can be defined as *“a general resistance to popular and mainstream culture”* in which *“independence and authenticity”* are at the fore. It is a culture as much as it is a genre, and so providing an authentic brand image for Fauna was extremely important.

Defining the indie-pop Target Market

With the history of the genre researched and a strong idea for the image and aesthetic of the band, the next prominent cause of action was to define the target market.

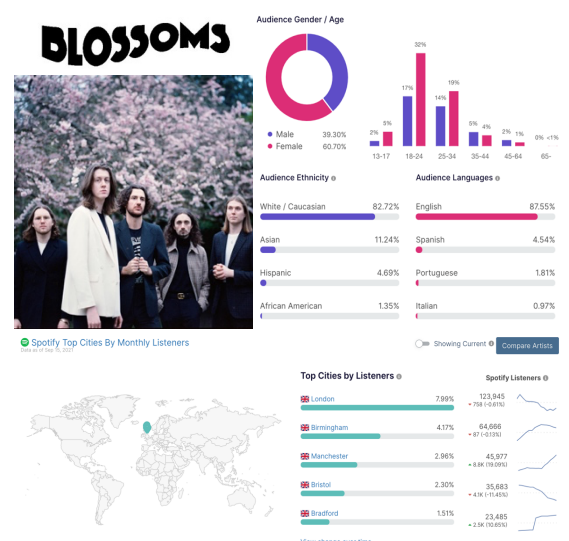


Figure 5: Roux, S, Chartmetric (2021).

Undertaking demographic and psychographic research into competitor artist's consumers not only helps you understand who to market to, but how to do it. *"Knowing your target market is great, but you need buyer personas to market effectively in today's digital landscape"* – Post, A. (2020).

Four competitors were analysed: 'Blossoms', 'The Kooks', 'Lana Del Rey' and 'Litany.' – presented in the Portfolio were collages of core demographic information alongside interests and brand affinity.

#	Brand		Percent	Brand Affinity
1	Guinness	7,700	3.81 %	3.38 x
2	Dr. Martens	5,194	2.57 %	2.66 x
3	Lush	5,148	2.55 %	2.41 x
4	Polaroid	6,925	3.43 %	2.28 x
5	BBC	4,146	2.05 %	2.07 x
6	Topshop	3,736	1.85 %	1.89 x
7	Fred Perry	3,599	1.78 %	1.78 x
8	Spotify Music	13,167	6.52 %	1.73 x
9	ASOS	3,736	1.85 %	1.73 x
10	HBO	5,513	2.73 %	1.69 x
11	Converse	4,374	2.17 %	1.59 x
12	Vans	6,834	3.39 %	1.58 x
13	Showtime	3,189	1.58 %	1.57 x
14	Star Wars	7,335	3.63 %	1.56 x
15	Walt Disney	20,366	10.09 %	1.46 x
16	Primark	3,007	1.49 %	1.45 x
17	Heineken	2,961	1.47 %	1.43 x
18	Adidas	11,345	5.62 %	1.41 x
19	LG Group	2,005	0.99 %	1.28 x
20	Pepsi	2,232	1.11 %	1.26 x
21	Amazon	5,650	2.80 %	1.26 x
22	Netflix	8,566	4.24 %	1.26 x
23	Lollapalooza	2,825	1.40 %	1.21 x
24	Aperol	2,187	1.08 %	1.21 x

Figure 6: Chartmetric (2021).

#	Interest		Percent	Interest Affinity
1	Beer, Wine & Spirits	43,102	21.35 %	1.98 x
2	Sports	59,139	29.29 %	1.50 x
3	Music	81,191	40.22 %	1.46 x
4	Shopping & Retail	28,522	14.13 %	1.44 x
5	Pets	45,744	22.66 %	1.43 x
6	Coffee, Tea & Beverages	36,814	18.24 %	1.42 x
7	Wedding	33,716	16.70 %	1.41 x
8	Television & Film	57,636	28.55 %	1.28 x
9	Home Decor, Furniture & Garden	13,896	6.88 %	1.27 x
10	Travel, Tourism & Aviation	56,360	27.92 %	1.25 x
11	Camera & Photography	62,693	31.05 %	1.24 x
12	Restaurants, Food & Grocery	61,645	30.53 %	1.21 x
13	Art & Design	45,197	22.39 %	1.18 x
14	Activewear	24,148	11.96 %	1.15 x
15	Clothes, Shoes, Handbags & Accessories	62,830	31.12 %	1.11 x
16	Toys, Children & Baby	51,850	25.68 %	1.08 x
17	Electronics & Computers	36,769	18.21 %	1.03 x
18	Luxury Goods	15,947	7.90 %	0.99 x
19	Beauty & Cosmetics	35,766	17.72 %	0.95 x
20	Cars & Motorbikes	32,896	16.29 %	0.95 x
21	Fitness & Yoga	23,510	11.65 %	0.93 x
22	Gaming	13,942	6.91 %	0.92 x
23	Healthy Lifestyle	19,045	9.43 %	0.92 x
24	Friends, Family & Relationships	62,511	30.96 %	0.91 x

Figure 7: Chartmetric (2021).

Shown in figures 5-7, is a statistical breakdown of demographics and a deep analytical insight into consumer interests and behaviours. Understanding this information is critical in terms of which brands to affiliate with, tone of voice, and the channels of marketing to utilise.

Branding & Iconography

Branding

There are several facets of branding, and the following section of writing will elaborate on the key elements of the Fauna brand. It was extremely important to establish a slick brand image in which to showcase the band – it *"sends an implicit message about how much you respect your own business"* Sinha, A. (2018). It is not merely imagery alone it directly gives an insight into who and what the band are, what they stand for and ultimately gives potential consumers something to connect with.

Throughout the course of this campaign, the brand itself evolves as the years pass: *"A brand refresh is critical to maintaining and even earning relevancy in the market."* – Paun, G. (2017). Showing growth is a key element in branding, and evolution can refresh and engage the target market even further.

Logo

Having established what the campaign set out to achieve, it was time to find a face for the brand itself. By undertaking research into how other bands within the indie genre represented themselves graphically, it enabled me to design a mood board for inspiration. Displayed below, in figure 8.



Figure 8: Roux, S. (2021).

“Mood boards serve as a fundamental transition between an initial thought and a first draft. It may be more beneficial to think of mood boarding as visual organizing.” – Kliever, J. (No Date). In a real-world scenario, it would have been of great importance to employ the talents of a graphic designer, a mood board can serve as a means of direction for branding and ensure that all third parties involved in a project stay committed to a *“coherent design concept without risk of losing sight of the bigger picture”* Bajac, B. (no date). With a mood-board presented, it was time to create a logo.

A handwritten logo for 'FAUNA' in a cursive, brush-stroke style.

A logo for 'FAUNA' in a bold, blocky, sans-serif font.

A logo for 'FAUNA' in a bold, stylized, sans-serif font with thick, blocky letters.

Figures 9,10 & 11: Roux, S. (2021).

Displayed in the above figures (9-11), is a depiction of the evolution of the Fauna logo. As you can see it evolves year by year, evoking a slightly different feel for the brand. It is important to note that the study of semiotics (signs and symbolism) has been considered when creating a logo and establishing an identity – *“symbolic communication ties consumer needs, wants, and behaviours to the form of brand communication in branding, advertising and packaging”*. Saunders, S.(2016). Semiotics are crucial in how a consumer perceives a brand, and how it makes them feel. Building a brand image that evokes certain feelings will allow for the target market to resonate with it further, thus improving customer retention and ROI.

Iconography

In addition to the Fauna logo, an icon was designed to further broaden the band’s branding. *“Iconography is the art of developing and using icons to capture audiences”* it’s been around *“since the 18th century”* and has *“become an irreplaceable part of user-company interaction”* SuccessiveTech (2019).

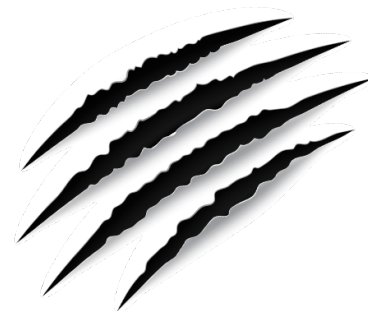


Figure 12: Roux, S. (2021).

As presented in the portfolio, other bands such as Arcade Fire, Billie Eilish, and ‘The xx’ incorporate the use of iconography to further establish a recognisable image.

When consumers view an icon, they *“automatically perceive the memories...experience and the feelings associated with it.”* It evokes a *“sense of emotions in just seconds.”* Roy, D. (2020). For this reason, it was very important to include a recognisable image that a consumer can immediately engage with.

A note on vector graphics: ensuring that both the logo and iconography are produced properly in vector format is crucial. Figure 13 outlines some of the many reasons why vector graphics are essential in logo & iconography. They are very easily scalable without any loss on quality, and since all branding will be deployed tactically across many digital and physical mediums vector is the most suitable option, ensuring cohesion and crisp imagery.

1. They have “infinite” resolution
2. They are scalable
3. They are lightweight (small file size)
4. They are intuitively created
5. They are easily manipulated
6. They are easily reusable
7. They are multipurpose
8. They can produce very realistic results
9. They can be animated
10. They can be edited with code
11. They can be interactive

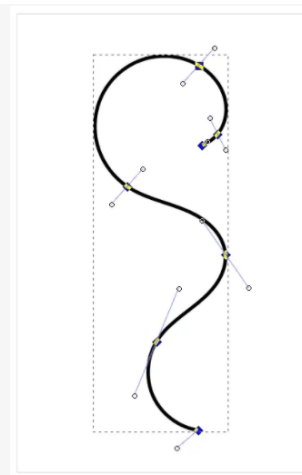


Figure 13: Ramirez, R. (2021)

Release Artwork, Music Videos and Merchandise

Releases and Artwork

There is a total of 7 musical assets being deployed across this three-year campaign: Inclusive of 5 singles, an E.P and an album. After establishing precisely what was going to be released, the next task was to design the asset artwork.

Year one



Figure 14 & 15. Roux, S. (2021).

Depicted in figures 14 & 15 is the album artwork due for release in the first year (2022). The idea here is to make use of pastel colours, and 'poppy' font styles. For instance, the first-year logo is present, utilising the font 'beast' for dominance and assertiveness, and the titles for each track incorporate the 'voga' font for a more stylised and clean-cut contrast. These designs are representative of the branding in its first year – developing.

Year two



Figure 16 & 17. Roux, S. (2021).

Progression into year two, the aesthetic develops further. Understanding branding as a living, breathing entity allows you to craft it based on human emotion and really tap into your target market's psyche, and offer them something to resonate with.

The logo has been refreshed with bold, dominant font 'horizon', this allows for more compatible deployment across all promotional mediums, ensuring dominance and ease of view. The overall aesthetic of the branding takes a more psychedelic route in the second year, hinting at an overall sense of escapism, diversion, and recreation.

Year Three



Figures 18-20. Roux, S. (2021).

As we move into the third year, the branding evolves. The new logo has been implemented with a more vintage-esque font 'tan buster', it is still very bold and stands out wherever it is deployed. The first single 'Freedom' (depicted in figure 18) continues from the theme present during the previous year, evoking psychedelia, and themes of escapism. Following on from this, the fifth single 'Flirting with the Devil' begins the next stage of brand development hinting on a more sexual theme. *"Sex attracts attention. Though it's often a taboo subject, companies that use sex in their marketing often create effective and memorable campaigns."* – Fallon, N. (2021). As you can see, moving on to the final release: the album which appropriately uses a very suggestive flower as the front cover, coupled with a play on words 'Faunacation' delivers suggestive sexual marketing in a way that is eye-catching and immersive. The single 'Flirting with the Devil' and the campaign associated with it intends to grip fans, begin subtle messaging towards the sexualisation of the album, and ensure brand cohesion and development.

Music Videos

Having established all releases, it was time to consider another promotional avenue – the music videos. *"Having a music video boosts the artist's visibility and exposure exponentially. From a marketing perspective, music videos are used to promote the sale of an artist's work."* Not only do music videos provide fantastic promotion in modern marketing, but they also enhance brand image *"by telling a story"* whilst encouraging *"the audience to listen...persuading them to buy it"*. Once a fan has invested in the video and thus the brand, they have been exposed to *"a memorable visual experience"* thus increasing the *"song's chance to sell"*. Hâf, F. (2020).

A total of three music videos are due for release over the course of the campaign. Music videos are extremely valuable assets in the modern world of music marketing, with most social media platform algorithms prioritising video content, and offering spaces for long-form content such as Instagram's 'IGTV' – it is very important to *"make the most of your video assets across social media"*. Not only do they account *"for more than 82% of all*

consumer internet traffic” video content is *“a fantastic tool to hook your audience”*. – Bird, L. (No Date).

All the music videos are due to be directed a third-party company. Detailed in the portfolio is a brief detailing the vision for the first music video ‘Two Steps Forward’. It features clarification surrounding the following areas involved with a shoot:

- An overview
- Objectives
- Target Audience
- Competition
- Message
- Tone
- Visual Representation
- A budget
- Dates & deadlines
- Stray observations

The importance of writing a brief for video production is much like creating a mood-board when employing third parties for other forms of branding. It presents said third party with an insight into *“how the video is going to fit into your business and your marketing strategy”* – Forte, J. (2018). Once they can understand the creative vision it will mean that everything remains on-brand and all parties will benefit from the collaboration.

The music video brief in question also references two music videos: ‘Sympathy for the Devil’ by The Rolling Stones (from the rock and roll circus concert), and ‘Strawberry Fields Forever’ by The Beatles. By doing so, it provides the third-party with a clearer vision for the rest of the project.

Merchandising

Another extremely important in music marketing and overall brand cohesion is creating merchandise. Not only does merchandise serve as an excellent representation for a band but it also serves as *“an excellent branding/advertising opportunity”* – King, M. (p.25).

The 1975 Case Study

Prior to the commencement of any merchandise creation, a case study was undertaken into a merch campaign used by the band ‘The 1975’. Tapping into the psychographics of their target market, in 2019 the band offered a run of sustainable merchandise, re-conditioning old stock from previously created items by printing new branding for the ‘Notes on a Conditional Form’ album over the top of old designs.



Figure 21. Glover, S. (2019).

Creative use of merchandising to appeal to their fanbase's interests is a fantastic marketing move, also presenting authenticity as it is something that the band are very passionate about. Not only will this drive further sales, but engage fans even more and enhance customer-retention.

The 1975 ran a campaign via their social media pages prior to the release of the album, stating that fans who had tickets to Reading and Leeds festivals (which they performed following the release of the album) would be able to bring their t-shirts to the merch stall and have the new branding printed over old designs. Not only does this promote the new album, but also creates a multitude of individual styles of shirt, thus making the t-shirts a collector's item. Fauna have used this method of 'sustainable fashion' during their own merchandise campaign however instead of t-shirts, I have suggested that they use tote-bags to follow suit (presented in figure 22).



Figure 22. Roux, S. (2021)

Merchandise – (Years 1-3)

As shown in the portfolio, Fauna's merchandise repertoire develops over the years, expanding and furthering as time goes on. It is felt that the brand fully develops by year 3.



Figures 23-27. Roux, S. (2021)

Promotional Activity: PR, Playlists, Radio, Sync & TV

Press Kits

In Music Marketing, the press kit comes in three forms, an EPK, a One-Sheet, and a Press Release. Press kits are *“essential to getting good press and promotion... which means they are essential to creating a career as an indie musician.”* – Roth, D. (2020). It is intended for a third-party to write a press release for Fauna ahead of their releases. In a reflective manner, I feel that a press kit, one-sheet and press release document should have all been created to aid the promotion of Fauna. It is of extreme importance to ensure press kits are up to date and on-brand as they are a tool of paramount importance when it comes to acquiring all the following tastemaker support.

PR – Tastemaker Support

Over the course of the three-year campaign, multiple press acquisitions will be made. Each of Fauna’s 7 release assets are attributed with their own individual press-premieres from reputable music, art, and culture publications. Robley C. (2019) states: *“if you’ve already established a story, a brand, a following, an infrastructure, and a reliable source of revenue. PR can play a role in scaling up those successes.”* Each of the selected press outlets have been carefully selected to provide the most outreach and resonate the most with Fauna’s target market.

Playlists

Promotional acquisition spreads much further than securing supportive writing in digital and press publications. Getting included on playlists is crucial; *“streaming has changed everything”*. According to Spotify, *“listeners ages 16-40 used playlists as their primary source for discovering new music”*. This ties in with most of Fauna’s target market, meaning the potential for reach is huge, *“placement atop one of its playlists can make or break a song”*. – Harding, C. (2021). Detailed in the portfolio document are several independently and Spotify-curated I playlists due for acquisition. In addition to Spotify, it will be critical to ensure that other DSPs such as Deezer, Tidal and Apple Music’s playlists are also pitched to. Although artist royalty from playlist plays is pitiful (particularly as Fauna are signed to a major record label), they serve as a fantastic marketing platform for their music.

Radio

In addition to DSP playlists, radio is still dominating in music marketing. It is also highly regarded by major record labels as a go-to place to find potential talent. Stated by Woodcock, M. (2017): *“radio stations operate as a filter, sieving out the poor music, while playing the good stuff”*. In addition to opening the doors for more fans and listeners, radio still generates excellent revenue for any artist in the form of PRS and PPL royalty, and as such will allow for additional budget to be spent on promotion. Several prolific stations have been recommended for targeting in the portfolio, Fauna will employ a radio plugger to help with their radio-acquisition efforts and thus many more will be targeted, further bolstering their outreach.

Sync

Alongside radio and playlist acquisition, synchronisation too is a fantastic marketing tool, *“it wholeheartedly has helped many new/established artists create a bigger awareness of their*

music by simply being attached to a product, TV or film". Outlined in the portfolio were four of the prominent platforms for synchronisation, these have all been carefully considered to ensure that song placement is on programs where the target market takes an avid interest. Alongside phenomenal outreach, sync serves as *"one of the foundations of the music industry's revenue today"*, not only are artists securing *"performance royalty"* but an *"upfront fee"* as well Kirabo, T. (2016). Fauna will employ the use of a third party to handle their publishing acquisitions, likely to be recommended for them by the record label in the second and third years of the campaign. Aside from the shows that have been suggested, many more will be targeted for asset placement.

Television Appearances

Following the release of Fauna's album 'Faunacation' in the third year, they will be making appearances on television programs (predominantly in the UK) and one in the US. Later... with Jools Holland has served a prestigious platform for many artists, offering artists such as Adele a massive platform to shine from, thus breaking her career. It is intended for the record label to aid with television show placement, pooling their gigantic contact-base and aiding in the marketing efforts.

Social Media Strategy & Advertising

Social Media Strategy

Outlined in the portfolio there are four main social media platforms Fauna will utilise, along with intended tactics: Instagram, Facebook, TikTok and YouTube. The social space is an ever-evolving malleable platform where having a good knowledge of content priority, and algorithms for each is of paramount importance; all the aforementioned platforms prioritise video content. Surrounding each of the releases, there will be an eight-week paid-ad push on socials promoting the album for pre and post release, with four weeks either side of each impact point.

Social Media is a hugely powerful tool which funnels users down a three-stage funnel consisting of the following elements:

- Awareness
- Curiosity
- Enjoyment, Robley, C (2021).

By delivering quality content and researching algorithm behaviour, it is possible for a marketer to generate more engagement and ultimately sales by pushing a fan down the funnel. By use of paid advertising supporting each release it will be possible to ensure additional support, a larger fanbase and return on investment. Not only a social space it is a place to represent the brand, ensuring each of the platforms share a cohesive brand image is of extremely importance.

Social media is full of extremely helpful metrics to ensure that your content is performing at its best, *"the most common and often important metrics to pay attention to are engagement, impressions and reach"* along with *"conversions"*. A combination of these will result in *"a 360° view of your social media performance"* Chen, J. (2021). By tracking these metrics, it will allow for tactical changes to be made should anything be underperforming, as to not waste any budget throughout the campaign.

By conducting external research into other bands social media strategies (presented in the portfolio) it has informed the type of content Fauna will be putting out, influences tone-of-voice and ultimately how to use each space.

Advertising

Aside from paid social media ads, Fauna's campaigns will incorporate a multitude of advertising methods. These include:

- Out of Home (Billboarding, bus-stops etc.)
- Spotify Visual Ads
- Spotify Banners
- A LinkTree
- Band website
- E-mail Marketing
- Business Cards
- Radio Interviews
- An artist EPK
- An artist one-sheet
- Influencer marketing.

It is extremely important to have multiple touchpoints in which fans can engage with the Fauna brand. The means in which we advertise has *"evolved into a vastly complex form of communication"*, aside from the internet marketers of today *"have a vast array of choices at their disposal"* – Suggett, P. (2020). Ensuring that all the aforementioned areas of advertising are generating a good ROI by use of metrics such as click-through rate, pixel tracking, more engagement, follows, and streams we can ensure that ad spend is correctly placed.

Brand Partnerships, Touring, Festivals & Risk Assessment

Brand Partnerships

Brand partnerships are an extremely important of music marketing in today's world. They are *"a key part of record companies' services to artists"*, by partnering with a brand, Fauna can acquire clothing and equipment that will further their career and allow them to realise their image. One of the most important things to consider when attempting to acquire a brand partnership is that the *"values of the artist and brand are aligned"*. – Strive. (No Date). By aligning brand and artist values, it offers and extremely good marketing messages to shine through. For example, brands such as Levi's and Vans have a huge outreach and are actively looking to get involved with musicians and their branding. Partnering with a largely established brand will also tap into their social following.

Touring & Festivals

Fauna will be employing the use of a booking agent to deal with all their live activity. By signing a deal with a booking agent, it will exponentially improve the frequency of high-profile gigs. The agency in question is ITB (International Talent Booking). Performing at live shows and festivals is absolutely *“critical to building a fan base”* and partnering with somebody who can utilise several prolific contacts will lead to *“bigger shows, better venues and opening slots for bigger acts”* which *“can be instrumental in building your career”* McDonald, H. (2019).

Aside from planning tours and acquiring more prestigious venues for performance, booking agencies can help acquire festival slots for their artists. Many of the suggested festivals in the portfolio document have stages for artists which give them *“exposure to larger and more diverse crowds.”* Festivals offer incredible networking opportunities for artists performing at them, they are a great place to meet *“people from the audience”* and *“people working in every part of the industry”*, this goes hand in hand with the fact that *“festivals are also a great source for A&R to look for upcoming artists”* Wysocka, M. (No Date).



Figure 28. Roux, S. (2021)

Risk Assessment

Once the campaign had been completed it was of further importance to undertake a risk assessment surrounding multiple facets of the marketing campaign which could go wrong, determine the level of risk they imposed to the over-all success of the project alongside the likelihood that any of them would happen. Not only does it help us *“formulate the strategic moves”* associated with a campaign, but it in turn also offers us a *“competitive advantage in the market”*. When undertaking any form of project, it is essential to know how to deal with problems should you encounter them, it allows us to *“avoid the uncertainties and deal with them in an effective manner without affecting”* Fauna’s ability to progress. – Bhasin, H. (2019).

Personal Development Plan

Submitted as an appendix is a personal development plan. Having undertaken this project, I have identified a number of areas which need work in my professional practice. The most prominent of these, is my ability to create Gantt Charts, and provide proper scheduling in a graphic manner. They are *“vital data visualization”* tools helping to ensure you are able to *“plan simple and complex projects, so schedule resources and more”*. – Ku, P. (2018).

By identifying my weaknesses, it has given me additional areas for improvement and allows me to spot the downfalls of the project I have undertaken for my dissertation project.

How the project has changed

At the commencement of the project, I was undecided on which artist I would be marketing. As a result, I named the Artist/band in question “Artist X”. Instead of using a real-world artist, I created my own entirely from scratch. This presented many challenges, but also offered much more creative scope (more in this in the conclusion).

I stated that several third-party commissions would be implemented within the project, and to a certain degree that has remained true, however instead of writing briefs I undertook research myself to better my own knowledge of which press outlets, blogs, radio stations, playlists, sync acquisitions and television appearances to acquire.

The budget has increased considerably. Understanding the financial support that can be offered by a record label allowed for revised figures, and as this was an entirely hypothetical project it allowed me to go further on the figures, upscaling annually with a considerable increase in the third year.

A website, EPK and One-Sheet have not been created for this project, having to create everything from scratch presented a challenge, and focusing my creative efforts in the form of branding, merchandise and album artwork was a large task to have undertaken. Upon reflection I should have stated in the proposal that I would have outsourced for website creation, as I have hypothetically done in this project.

Conclusion

This is the first time I have undertaken such a substantial project, which includes not only creating a brand in its entirety but developing it hypothetically without tangible metrics to work with. Hypothesising Fauna presented some difficulties, but also allowed for large creative scope and an almost endless, yet realistic budgeting process.

A difficulty I experienced during this project is lack of press-shots to use. This resulted in there being a considerable lack of core promotional assets in the form of a website, EPK, One-sheet, and creating social media spaces. Lack of a real-life aesthetic not only limited my creative processes but also the (hypothetical) methods of tastemaker support acquisition.

In addition, I feel that my abilities to present a three-year project graphically are not of a professional standard. This is something I have always struggled with and is not one of my strengths. I feel that in a professional environment I will need to improve these skills to be more at home within a marketing role in the music industry. It is not merely about playing to your strengths but also improving your weaknesses to enhance your value when working with clients or for an employer.

My time management through this project I feel has been of a good standard but spending too much time on the more creative areas involved, (which I feel is one of my strengths) limited my time to work on my strategic deployment. I have recommended strong tactics and a solid release strategy in the portfolio, but with so many avenues to consider, in a real-world project there would be multiple third parties providing scheduling for things which would have aided in the process of deploying a more accurate and well-represented project management timeline.

In conclusion, I feel that I have flourished in the terms of brand creation. I thoroughly enjoyed the creative freedom to create something from scratch, with almost no limitations. Fauna as a brand I am extremely proud of, and I feel it could genuinely be used by an unnamed band, the framework for a successful campaign is there, and it has provided a platform for continual development in the future.

Appendices

Personal Development Plan

Below is an outline of the issues which presented themselves in the creation of my project. Through identifying my weaknesses, I am able to ensure that my professional practice in the future is of a higher standard and benefit my long term work-life and pursuit of my goals.

No	Improvement and Development Goals	Success Criteria (How I will know when I have made this change)	The actions I will take to achieve the goal	Timelines	What will this help me to achieve?	Achievements (3 monthly review)
1	Improve my Gantt chart creation.	Gantt charts flow better, are presented better graphically and are more professional.	Study in-depth the process of Gantt chart creation. Employ the use of critical path analysis and why it's useful, to then transfer into a changeable chart.	1 Mth.	Watching videos explaining the creation process.	TBC.
2	Develop better time management skills.	Ensuring that there is no element of rushing throughout my projects, priorities tasks by achievability and time, and outsource where appropriate.	Study time management techniques, take on challenging projects which push me to succeed further and employ the use of a SWOT analysis on myself to pinpoint them.	3 Mths.	Research time management processes, discuss with other professionals.	TBC.
3	Improve my techniques with adobe software such as Illustrator & photoshop.	Ability to produce vector graphics personally, understand the deeper editing techniques involved with the creative software and have my work used by other professionals within the music industry.	Undertake many adobe tutorial videos included in the creative cloud package. Practice creating vector graphics with illustrator, and editing them further with photoshop.	1 Mth.	Peer-review from other experts within my professional circle.	TBC.

Personal Development Plan – Samuel Roux – 2015726 – International Music Marketing – Creation Element 2b

No	Improvement and Development Goals	Success Criteria (How I will know when I have made this change)	The actions I will take to achieve the goal	Timelines	What will this help me to achieve?	Achievements (3 monthly review)
4	Better present my social media strategies for long term-projects.	By means of improving my Gantt chart abilities (mentioned previously) I will be able to better graphically present tactics over a time-bound period.	Undertaking real-world projects which involve considerable planning and strategic execution on a real-world timeline as opposed to hypothetically generated ideas.	1 Year.	Completion of projects and consultations with social media strategists	TBC.
5	Deepen understanding of budgeting.	Improved accuracy in budgeting estimation, deployment of funds, and a deeper understanding of the costs involved in producing professional long-term projects.	Undertaking real-world projects with budgets so I can work within them. Engage in consultations with professional bodies/freelancers within the industry who cost their services appropriately.	1 Year.	Undertaking real-world projects with budgets.	TBC.
6	Graphical representation of statistics.	I can present budgeting figures on a pie chart or line-graph to further improve the digestibility of the information I present, thus improving my professional appearance.	Deeply study Microsoft Excel to ensure I am able to create said assets for campaigns.	2 Mths.	Taking a course in Microsoft excel, watching tutorial videos and requesting peer-help.	TBC.
7	Improve my strategic planning and its graphical representation.	Strategies become less malleable, ensuring accuracy from the offset.	Investigate strategical processes, undertake real-world campaigns and consistently learn. Undertake critical path analyses and measure them against the actuality of timelines.	Ongoing.	Collaborating with people of experience, utilising their expertise.	TBC.

Bibliography

References

Bajac, B. (No Date). *5 Reasons why mood boards are essential for designers.*

Available: <https://blog.sampleboard.com/5-reasons-why-mood-boards-essential-designers/>.

Last accessed 27th Oct 2021.

Bennett, S. (2014). *Explainer: indie music.*

Available: <https://theconversation.com/explainer-indie-music-28321>.

Last accessed 30th Sep 2021.

Bhasin, H. (2019). *Importance of Risk Management.*

Available: <https://www.marketing91.com/importance-of-risk-management/#6-Competitive-advantage-in-the-market>.

Last accessed 28th Oct 2021.

Bird, L. (No Date). *10 Reasons why you should be using video in your social media.*

Available: <https://imagen.io/blog/social-media-video/>.

Last accessed 28th Oct 2021.

Chen, J. (2021). *The most important social media metrics to track.*

Available: <https://sproutsocial.com/insights/social-media-metrics/>.

Last accessed 28th Oct 2021.

Doran, G. T. (1981). Here's a S.M.A.R.T. Way to Write Management's Goals and Objectives. *AMA Forum - Management Review*. 1 (70), 35-36.

Link to pages available: <https://community.mis.temple.edu/mis0855002fall2015/files/2015/10/S.M.A.R.T-Way-Management-Review.pdf>

Last accessed 15th Sep 2021.

Fallon, N. (2021). *Why Sex Sells... More Than Ever.*

Available: <https://www.businessnewsdaily.com/2649-sex-sells-more.html>.

Last accessed 28th Oct 2021.

Forte, J. (2018). *How Do I Write a Video Production Creative Brief?*

Available: <https://dmakproductions.com/blog/how-do-i-write-a-video-production-creative-brief/>.

Last accessed 28th Oct 2021.

Hâf, F. (2020). *The Importance of Music Videos.*

Available: <https://www.redbrick.me/the-importance-of-music-videos/>.

Last accessed 19th Oct 2021.

Harding, C. (2021). *The pop star versus the playlist.*

Available: <https://www.vox.com/the-highlight/22538526/playlists-spotify-music-pop-stars-charts>.

Last accessed 28th Oct 2021.

King, M. (2009). Making Money Through Merchandise Sales. In: Jonathan Feist *Music Marketing, Press, Promotion, Distribution & Retail*. Boston, USA: Berklee Press. p25.

Kirabo, T. (2016). *Why is Sync so important in the music industry?.*

Available: <https://bandzoogle.com/blog/why-is-sync-so-important-in-the-music-industry>.

Last accessed 28th Oct 2021.

Kliever, J. (No Date). *How to create a beautiful moodboard.*

Available: <https://www.canva.com/learn/make-a-mood-board/>.

Last accessed 27th Oct 2021.

Ku, P. (2018). *5 Advantages of Using Gantt Charts in Project Management*.
Available: <https://medium.com/hygger-io/5-advantages-of-using-gantt-charts-in-project-management-9ed5a6f21466>.
Last accessed 29th Oct 2021.

McDonald, H. (2019). *Benefits of Hiring a Booking Agent*.
Available: <https://www.thebalancecareers.com/should-i-hire-a-booking-agent-2460696>.
Last accessed 28th Oct 2021.

Paun, G. (2017). *The Real Reasons Your Brand Might Need A Refresh*.
Available: <https://www.forbes.com/sites/forbesagencycouncil/2017/02/16/the-real-reasons-your-brand-might-need-a-refresh/>.
Last accessed 27th Oct 2021.

Post, A. (2020). *The Importance of Knowing Your Target Market*.
Available: <https://www.manobyte.com/growth-strategy/importance-knowing-target-market>.
Last accessed 27th Oct 2021.

Robley, C. (2019). *Getting Press For Your Music Harder Than Ever, But Maybe That's Not A Bad Thing*.
Available: <https://www.hypebot.com/hypebot/2019/02/getting-press-for-your-music-harder-than-ever-but-maybe-thats-not-a-bad-thing.html>.
Last accessed 28th Oct 2021.

Robley, C. (2021). *A Musician's Guide to Online Advertising*.
Available: <https://diymusician.cdbaby.com/music-promotion/advertising-for-musicians/>.
Last accessed 28th Oct 2021

Roth, D. (2020). *HOW TO MAKE AN EPK (THAT BLOWS THE PRESS AWAY)*.
Available: <https://www.musicianonamission.com/how-to-make-an-epk/>.
Last accessed 28th Oct 2021.

Roy, D. (2020). *Importance of Symbols in Branding: Impressions that Symbols can Reflect for Establishing Brand Identity*.
Available: <https://www.dochipo.com/importance-of-symbols-in-branding-impressions-that-symbols-can-reflect-for-establishing-brand-identity/>.
Last accessed 27th Oct 2021.

Saunders, S. (2016). *Semiotics - communicating meaning with design*.
Available: <https://www.storm12.co.uk/blog/design/semiotics---communicating-meaning-with-design/>.
Last accessed 6th Oct 2021.

Sinha, A. (2021). *Six Reasons Branding Is More Important Than Ever Before*.
Available: <https://www.entrepreneur.com/article/313369>.
Last accessed 27th Oct 2021.

Strive. (No Date). *The growing importance of brand partnerships in the music industry*.
Available: <https://strivesponsorship.com/2016/09/04/the-growing-importance-of-brand-partnerships-in-the-music-industry/>.
Last accessed 28th Oct 2021.

SuccessiveTech. (2019). *Significance of Iconography*.
Available: <https://medium.com/successivetech/significance-of-iconography-2e2dc7e5611a>.
Last accessed 27th Oct 2021.

Suggett, P. (2020). *The Different Types of Advertising Methods Available to You*.
Available: <https://www.thebalancesmb.com/different-types-of-advertising-methods-38548>.

Last accessed 28th Oct 2021.

Trandafir, L. (2017). *How to Write an Effective Music Bio: The Musician's Guide*. Available: <https://blog.landr.com/music-bio/>.

Last accessed 27th Oct 2021.

Villacorta, D. (2019). *5 STEPS TO SET SMART OBJECTIVES (EXAMPLES)*.

Available: <https://ghcc.org/en/5-steps-to-set-smart-objectives-examples/>.

Last accessed 27th Oct 2021.

Wysocka, M. (No Date). *Why Why Play at a Music Festival and How Can You Stand Out?*.

Available: <https://www.anarapublishing.com/why-play-at-a-music-festival-and-how-can-you-stand-out/>.

Last accessed 28th Oct 2021.

Images

Figure 1: Roux, S. (2021) – *Fauna Aesthetic Mood board* – [Unpublished].

Figure 2: Villacorta, D. (2019). – *Smart Goals Diagram* – [Online]

Available at: <https://ghcc.org/en/5-steps-to-set-smart-objectives-examples/>

Last accessed: 27th October 2021.

Figure 3: NME (2013) – *C86 Cassette Covert Art* – [Online]

Available: <https://www.nme.com/news/music/various-artists-2363-1238600>

Last accessed 30th Sep 2021.

Figure 4: Uncut. (2013) – *Aztec Camera Press Shot* – [Online]

Available: <https://www.uncut.co.uk/reviews/aztec-camera-reissues-2055/>

Last accessed 30th Sep 2021.

Figure 5: Roux, S, Chartmetric. (2021). – *Blossoms Target Market Collage* – [Unpublished]

Figures 6 & 7: Chartmetric (2021). – *Blossoms Brand Affinity & Interests* – [Online]

Available: <https://app.chartmetric.com/artist?id=133604>

Last accessed

Figure 8: Roux, S. (2021). – *Fauna logo inspiration mood board* – [Unpublished].

Figures 9, 10 & 11: Roux, S. (2021) – *Fauna logos – Years 1-3* – [Unpublished].

Figure 12: Roux, S. (2021) – *Fauna Icon* – [Unpublished].

Figure 13: Ramierz, R. (2021). – *Advantages of vector graphics picture* – [Online]

Available: <https://www.selfmadedesigner.com/what-are-vector-graphics/>

Last accessed: 27th Oct 2021.

Figures 14-20: Roux, S. (2021) – *Fauna Album Artwork Years 1-3* – [Unpublished]

Figure 21: Glover, S. (2019) – *Reconditioned The 1975 t-shirts* - [Online]

Available: <https://www.ecotextile.com/2019082024575/fashion-retail-news/rock-band-recycles-t-shirts-to-cut-waste.html>

Last accessed 28th Oct 2021.

Figures 22-27: Roux, S. (2021) – *Fauna Merchandise Mock-ups* – [Unpublished].

Figure 28: Roux, S. (2021) – *Example tour poster* – [Unpublished].

Additional Sources

Branding

Growth Gurus - <https://growthgurus.com/blog/the-importance-of-brand-development>

Baer Performance Marketing - <https://baerpm.com/2017/05/30/why-is-brand-building-important/>

Forbes - <https://www.forbes.com/sites/marketshare/2012/05/27/why-brand-building-is-important/>

Social Media

Story Chief Insights - <https://storychief.io/blog/social-media-algorithms-updates-tips>

Imagen - [https://imagen.io/blog/social-media-](https://imagen.io/blog/social-media-video/#:~:text=The%20most%20successful%20content%20marketers,Video%20is%20no%20exception.)

[video/#:~:text=The%20most%20successful%20content%20marketers,Video%20is%20no%20exception.](https://imagen.io/blog/social-media-video/#:~:text=The%20most%20successful%20content%20marketers,Video%20is%20no%20exception.)

Later Blog - <https://later.com/blog/video-on-social-media>

Music Videos

The Rolling Stones - Sympathy for the Devil – Official Video - <https://www.youtube.com/watch?v=Jwtyn-L-2gQ>

The Beatles – Strawberry Fields Forever - https://www.youtube.com/watch?v=HtUH9z_Oey8