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Component 1 - Report
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Figure 1 - Logo for Lo Vallens campaign 2021-22

1. Introduction

This report is the marketing campaign for upcoming artist Lo Vallens. The campaign's strategy heavily focuses on sustaining digital engagement. To do this, a significant amount of the creative content will be audio-visual as well as being interactive on social media to attract fans to her music, fashion and art.

After speaking to Head of Creatives at Autonomy Music Group on the phone, I gathered together ideas on how best to promote Lo Vallens as an artist. From the single and press shots, I formulated my own ideas for branding, target market, budget and other marketing assets (e.g. tour venues) that I felt suited Lo Vallens and would help her progress.

The tracks that make up the campaign are 'Rose Tinted Glasses' (RTG) and 'The Bride' which will eventually lead to an EP and album release later in the year. The tracks are displayed in a discography in appendix C.



Figure 2 - Press shot (1)

2. Strategy/Plan

2.1 Primary goals of the campaign

- Reach 1000 followers for both Spotify and Instagram.
- Establish Lo Vallens identity and visual concepts across platforms.
- Generate engagement with her fans and continue to build this fanbase.

2.2 Secondary goals

- 60,000 streams for RTG by the end of 2021.

Key marketing principles/strategies:

In order to achieve the goals outlined above, specific marketing principles need to be adhered to. A marketing strategy can be defined as “the marketing logic by which the company hopes to create customer value and achieve profitable customer relationships” (Kotler & Armstrong, 2019, p.49).

The marketing mix outlined in figure 3 consists of two main stages: The strategy is segmented and targeted towards a specific customer type and the targeting is then differentiated and positioned. Carrying out these stages efficiently will produce a profitable relationship with these customers or consumers (Kotler & Armstrong, 2019, p. 49)

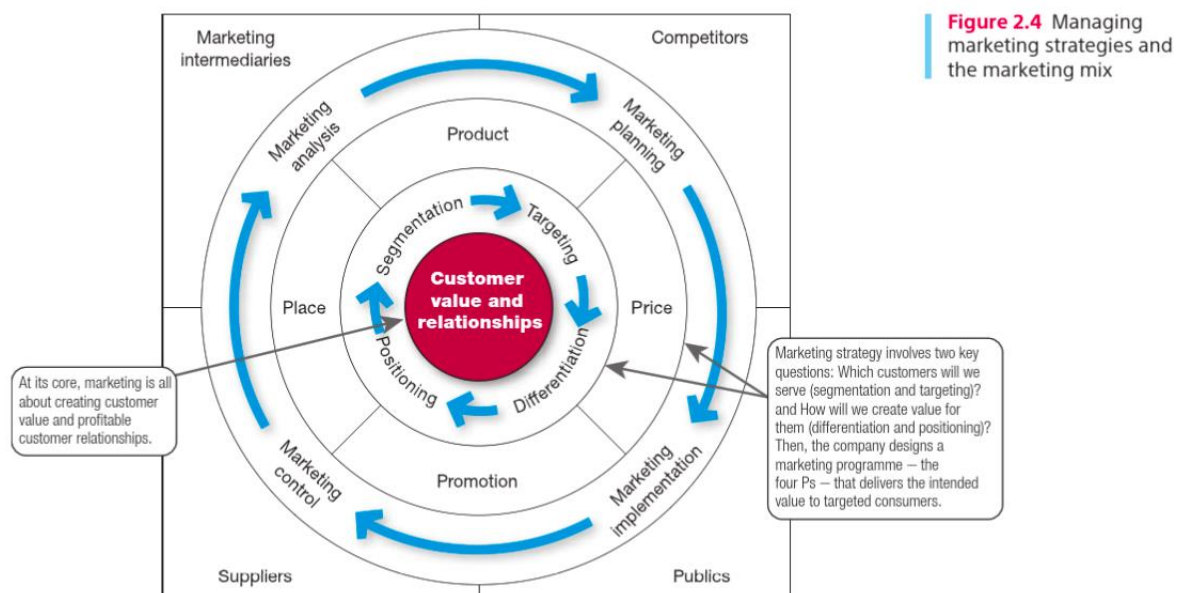


Figure 3 – The ‘marketing mix’ taken from Kotler & Armstrong (2019, p.49)

This theory can simply be applied to Lo Vallens’s campaign whereby strong customer value and relationships (as shown in the centre of the mix circle in figure 3) equates to a high number of streams of her two singles and establishing a strong fanbase via fan engagement with her music and art.

To increase Spotify follower numbers, Lo will be added to ‘Spotify for Artists’ so that streaming data is as transparent as possible (Duncan, 2021). This will ensure that the segmentation and targeting of the four P’s – product, place, price and promotion - is adapted towards the right consumers because her statistics will be regularly analysed within the marketplace.

To engage with the target audience consistently and effectively, a large proportion of the budget will focus on social media ads and boosts (Duncan, 2021). For example, to promote her digitally and build her online presence for her first single RTG, a contribution of £6k will come from the budget - see section 6.0 for the full budget.

For the marketing mix to be successful, we ensured that the primary goals (outlined above) followed 'SMART' principles: Using realistic figures or milestones that needed to be reached within set timeframe.



Figure 4 - Press shot (2)

2.3 SWOT Analysis

The SWOT analysis revealed that at this stage, Lo needs to focus on her strengths and build up a portfolio by releasing music. This means sharing as much of her art and music as possible and then at the end of the year re-assess how she can compete with her external threats.

Strengths (internal) - Youthfulness - only 18 years old. Lots of potential, very malleable, and a lot to give. She is developing as an artist very quickly – certainly one to watch in 2021/22. - Lo has multi-nationality and she is well-travelled which attracts a global fanbase. - Photography, design and artwork is by Lo herself. She is a multimedia artist that likes to explore art, music, photography. She is inspired by Wes Anderson and the idiosyncratic visual/narrative aesthetic of his films. - The two EP's and the live and lyric videos will generate engagement. - Lo's younger target audience will be tech-savvy and frequent users of social media making it easier to increase followers on socials.	Weaknesses (internal) - Only one song on Spotify. - Small following on socials (243 followers on Instagram). - Lo isn't quite sure what she wants creatively and career-wise. Will take time to figure out what works for her. This makes it difficult to establish a consistent narrative that will attract a fanbase.
Opportunities (external) - Contemporary R&B one of the most listened to genres in the UK at the moment. - Fashion focused - t-shirt line and other merch. - Two new EP's planned by the end of 2021. - Live experience (art installation) – involves live videos with press teams. - Exhibition live gig called the Lo Vallens Experience.	Threats (external) - Brexit and Covid-19 pandemic restricting live touring. Major revenue stream that is restricted. - A significant number of other female contemporary R&B singers emerging at the moment such as Kennedy Rd, KALLITECHNIS, Shaé Universe. Saturated market makes it difficult to stand out.

Table 1 – SWOT Analysis for Lo Vallens 2021-22

3. Branding

3.1 Positioning

A&R Checklist:

- Establishing the 8 S's of Lo Vallens will better position her in the marketplace.

Singing – Mellow and rich toned voice. Mezzo-soprano/contralto range. Similar sounding artists are Natasha Bedingfield, Amy Winehouse, Leona Lewis, Alicia Keys, Erykah Badu.

Songs – Contemporary R&B, contemporary soul, neo-soul. Sounds like modern version of Erykah Badu.

Style – Concepts of her upcoming and EP as well as the way she dresses are equally important in contributing to her aesthetic.

Star Quality – As shown in the live video of RTG, Lo is confident, classy and has a strong stage presence (Live video – <https://www.youtube.com/watch?v=VVtRQ6dsfK8>)

Narrative – In order to connect Lo Vallens to the consumer i.e. her fans, she needs to have a unique story that will resonate with her target audience. By doing her own artwork she attracts not only fans of her music but also fans of her art. This will diversify the fanbase and attract more creative followers.

Stats – shown in figure 5. Her fan conversion rate of 1.62% is promising and playlist

 Spotify	
Followers	328 (434,489th)
Monthly Listeners	20.3K (124,830th)
Popularity ⓘ	23/100 (246,008th)
Playlist Reach ⓘ	8.1K
Fan Conversion Rate ⓘ	1.62%
Playlist Reach / Followers Ratio ⓘ	24.6x
 Deezer	
Fans	N/A
 YouTube	
Channel Subscribers	174 (74,105th)
Channel Views	78.4K (67,376th)
Daily Video Views	N/A
Monthly Video Views	N/A

Figure 5 - Chartmetric data for Lo Vallens
(Chartmetric, 2021)

reach/followers ratio is a good indication on how successful the campaign will be. This focuses the goal of 'reaching 1000 Spotify and YouTube followers' further. A realistic and achievable target for Lo would be to increase the fan conversion rate to 2% and the playlist reach/followers ratio to 100x by the end of the campaign (Kamaris, 2020).

Squad – Team at Autonomy Music Group are experienced in carrying out artist campaigns that are specifically catered towards an artist's needs.

Spend – Being a solo artist enables the budget to be larger because of all the focus is on marketing her and not an entire group/band/ensemble. The provisional budget stands at £220,000.

3.2 Narrative

Lo is extremely well travelled considering she is only 18 years old. This global outlook of hers makes her mature for her age and she has a diverse range of cultural influences. Her strong interest in visuals and art dictates the content driven aspect of the campaign [See appendix A for a draft biography taken from Autonomy Music Group that will be eventually be uploaded to the Lo Vallens website].

What makes Lo stand out from other young female contemporary R&B singers is that she is an artist as much as she is a singer. The aesthetic of her artwork supplements her music and vice versa. With visual content being so prevalent in today's culture with social media, she can use her creativity in her drawings to her advantage by creating the 'perfect Instagram aesthetic' that is so in demand in today's 'smart-phone-centric' world.

4. Target Market

4.1 Audience segmentation

Identifying Lo Vallens's target audience:

Establishing a target audience allows the marketing team to narrow down their communication efforts to the relevant people. This audience could be made up of "individuals, groups, special publics, or the general public" (Kotler, 2017). In order to find a target audience, three crucial questions need to be asked in a process of comparative analysis (Ferrone, 2021):

4.2 Who sounds similar?

- Lo Vallens is in the early stages of her career at 18 years of age and thus hasn't developed her sound fully. Her first single RTG was released on January 26, 2021 and the song is an amalgamation of contemporary R&B/pop and neo soul. Her voice can be compared to the likes of Alicia Keys and Erykah Badu as mentioned in the A&R checklist section

above. The music itself can be compared to artists of today such as Tom Misch, Arlo Parks and SAULT. The “ruminative indie pop” of Arlo Parks is a very similar vibe to that of Lo (Bandcamp, 2021).

4.3 Who looks similar?

- Similar appearance to Jorja Smith. Also, the live band structure of Jorja’s 2018 NPR Tiny Desk shares similarities to the live video of RTG with a nord keyboard, electric and bass guitar and drumkit (see discography).

4.4 Who conveys a similar ethos?

- She has a strong interest in art and the movies of Wes Anderson. She values the creative arts such as drawing, painting, pottery and photography as well as fashion. Her ethos is congruent with ‘Gen Z’ values such as being socially focused and passionate about social justice issues (Fontelera, 2020). Her interest in Wes Anderson is expanded on in section 8.6.

4.5 Four types of audience segmentation

1. Demographics
2. Psychographics
3. Behavioural
4. Geographical

The main audience differentiators that need to be considered in terms of demographics and psychographics are shown below. These factors combined make up the target audience profile:

- **Age** - Older teens and young adults aged 16-34 (Generation Z/Millennials)
- **Gender** - Predominantly female – perhaps attracted to the introspective lyrics. R&B lyrics are often focused on themes of love too which is relatable to this demographic.
- **Location** - Main Spotify listeners are based in the US – Buffalo (US), Frankfurt (De), Dallas (US), Chicago (US), New York City (US).
- **Ethnic Background** – Wide-ranging – White British, Black British, Mixed and multi-ethnic groups, Asian and Asian British.
- **Income level** – Low to medium. Middle class listeners. The majority still living at home or renting.
- **Education** – Students
- **Marital/family status** – Single
- **Occupation** – Students/Young Professionals

4.6 Psychographics

Personality – introverted, imaginative and spontaneous, confident.

Attitudes – Creative types e.g. into arts, music and fashion. Forward-thinking/progressive.

Values – World travel, foreign countries, passionate about current affairs such as climate change, women's rights, racial equality. Veganism also prevalent.

Interests/hobbies – Art/fashion/music

Lifestyles/behavioural – heavy user of smart phone and social media e.g. Tik-Tok and Instagram

Helps determine how the product fits into the target's lifestyle:

- Non-materialistic. Value an experience over a product.
- Interested in the interactive art experience because it's creative and different to a solely musical experience
- Discover new music through Instagram, Tik-Tok or Spotify playlists
- Attend arts and crafts events and chilled/small venue events e.g. Sofar Sounds

4.7 Geographical



Figure 6 - Top 5 locations of listeners of Lo Vallen's music taken from Spotify.

To help adjust this target audience profile and ensure that the campaign engages with as many people as possible, the 'Targeting on Ad Studio' on 'Spotify for Artists' will be used. A close monitoring of the consumers throughout the campaign will ensure the goals remain specific and direct. 'Targeting on Ad Studio' identifies fans of an artist and analyses "recent listening behaviour along with other identifiers such as playlist adds and follows" (Spotify, 2020). Regular market analysis with the support of data collected from 'Spotify for Artists' and 'Chartmetric' is crucial for the segmentation of the target audience to remain relevant to the product i.e. Lo's music.

5. Budget

	12-month campaign						Notes
	RTG	The Bride	Art Project	EP 1	Live	Album	
	Jan - Feb	Mar - Apr	May	Jun - Jul - Aug	Sept	Oct - Nov - Dec	NB costs are in £, excl. VAT
MUSIC							
New tracks/finish tracks - mastering	300	300	n/a	1500	n/a	1500	Remixes and other features
VISUAL ASSETS							
Artwork - single, album	200	250	1000	500	n/a	750	Sleeves entire campaign
Styling	200	200		750	n/a	1000	
Photoshoot	2500	3000	n/a	4000	n/a	4000	Album and PR shoot all uses - https://www.andyearl.com
Photoshoot Expenses	250	400	n/a	500	100	500	H&M/travel/accommodation/assistant/photographer from live event costs
Promostream	125	125	n/a	250	n/a	500	Video distribution to outlets - https://www.adstream.com
Promo videos	1500	7500	1000	7500	1000	10,000	
Additional editing	50	50		50		50	For online content/ads/edits
ONLINE ASSETS							
Website/socials	//	//	//	//	//	1000	Web build, maintenance, updates (1000 total)
Films/Edits/Gifs etc.	1000	1000	1000	1000	1000	1000	Additional filming fund for GIFs, edits, promos, live sessions, newsworthy events
Ads/Banners	500	500	500	750	500	1000	
MANUFACTURING COSTS							
Promo Stock	500	500	n/a	500			
MARKETING COSTS							
Online advertising spend (incl. fees)	1500	3000	1000	3000	1000	4000	Social media channels to build and engage audience, re-targeted as campaign continues

Print/broadcast advertising spend	500	750	n/a	1000	1000	1250	E.g. magazines, newspapers, newsletters, booklets, flyers etc.
Retail promotion	250	300	n/a	600	250	2000	Retail support – Amazon, HMV, Indies etc. racking, ads
PROMOTIONAL TEAM							
Marketing/Campaign Management	10,000	10,000	6500	19,500	6500	19,500	
TV	500	500	n/a	2000	n/a	2500	
National Radio	1500	2500	n/a	2500	n/a	2500	
National Radio – Mailout/Expenses	150	200	n/a	250	n/a	250	
Regional Radio	3000	3000	n/a	3000	n/a	3000	
National Press, Online Press, Regional Press.	500	3000	n/a	4500	1500	4500	
Social Networks/Digital Marketing	1000	1250	1500	2000	2000	2500	
LIVE							
Band/Rehearsals	n/a	n/a	n/a	250	250	250	
Launch Event for EP. Allow for venue/set up	n/a	n/a	n/a	1000	1000	1000	
European promo tour						10,000	
SUBTOTAL	£ 26,025	£ 38,125	£ 12,500	£ 56,900	£ 16,100	£ 74,550	TOTAL = £ 220,450

Table 1 – Indicative budget for the 2021-22 campaign which includes 2 singles, EP, album, art project and promo tour



Figure 7 - Still from live video for RTG

Visual assets – A significant part of the budget was spent on visual assets because a primary objective was to establish Lo's identity and promote her image.

Promotional team – For RTG, £15,650 will be spent on PR. Using the PR company 'Your Army' will enable her two singles to reach a wider audience.

Marketing costs – lower percentage of the budget spent on print advertising compared to online advertising because of the target audience demographic and how they consume their music. In particular, during the pandemic online advertising has a greater priority.

Manufacturing costs – Only 100 vinyl were pressed so £500 was put aside for the pressing of each single. This was to reduce costs for physical and also employ "scarcity marketing" which makes fans feel as though they are missing out with only a limited number of copies available (Gregory, 2010). This increases consumer engagement.

Live – No money was spent on live aspects for the first two singles and art project because of lockdown restrictions. This enabled us to invest more money other areas of the campaign such as building her online presence.

For each campaign, the total spent will increase because we predict that her fanbase will increase in size after the release of the first two singles and the ongoing art project/creative hub experience. The total spend for the final album stands at £64,550 which may change depending on the success of the EP and her live performances prior to its release.

6. Timeline

The campaign can be subdivided into smaller, more manageable goals to succeed. It consists of four categories that are introduced at different stages: **Playlist Growth Campaign / Spotify Growth Campaign / Digital Socials Campaign / Apple Music Growth Campaign**

- JANUARY – This marks the beginning of the campaign and is the period that introduces Lo Vallens into the scene by developing the creative imagery and artist proposition as well as employing specific assets to build a following.
- 04/01 - Engage RTG with radio tastemakers for the first time. Also, the single is added to Lo Vallens's own Spotify playlist called 'Maya' which she has curated. Lo updates this playlist every couple of weeks and shares to her social media pages to keep fans engaged

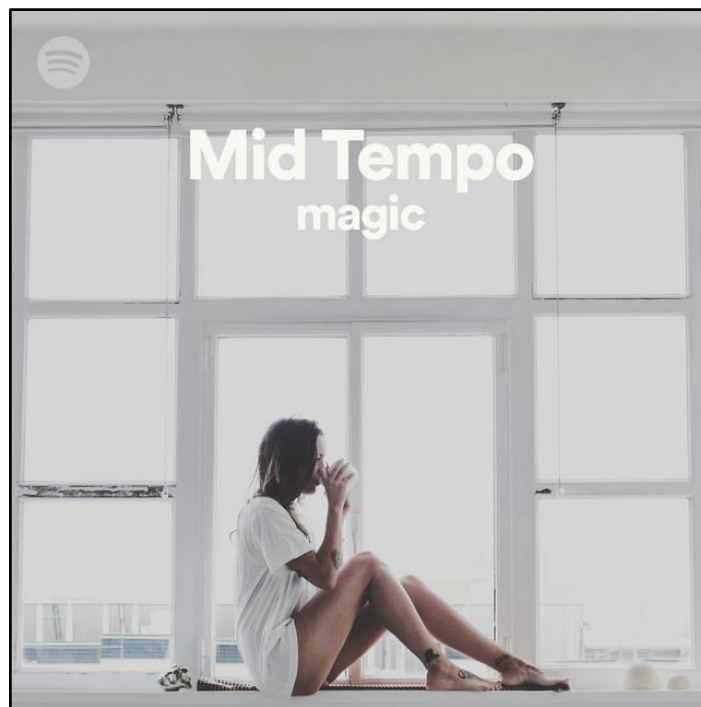


Figure 8 - 'Mid Tempo Magic' is a Spotify curated playlist. This generates awareness by increasing the number of plays of the single on the platform.

with her music and personality. The song was also added to DSP play listers such as 'Mid Tempo Magic' on Spotify which has 70,065 followers (see figure 8). These early steps mark the beginning of the Playlist Growth Campaign.

- 10/01 – Concept image of the single displayed on social media with the caption stating when the release date is. The concept image is a crucial part to the campaign because Lo's brand is about concepts and different perspectives, as is described in her artist bio in the branding/narrative section. Therefore, posting regular photos of the concept and themes kills two birds with one stone because it creates a consistent aesthetic to her overall image and also increases the engagement with fans.

- 17/01 – Tease RTG on social media. For example, posting a concept image with the option of a pre-save by finding the link in her Instagram bio. Additionally, in a second post, a short clip of the live video roughly 10 seconds in length is revealed. This video includes the logo of the campaign, as shown at the beginning of this report to solidify her branding. The video concludes with a listing of the Spotify playlist that the single is listed on.
- 24/01 – Spotify and Apple Music Growth Campaigns. RTG Live on DSPs.

FEBRUARY – RTG (continued)

- 01/02 – Music video for ‘The Bride’
- 08/02 – YouTube Growth Campaign begins with the RTG live video. YouTube promotion is essential because it is the main medium for music streaming with “46% of all on-demand streaming time” in 2017 coming from YouTube (McIntyre, 2017). Lo’s image is as important to her identity as her music because a major goal of hers is for her fans “to see the world through her eyes”. Also, it is important for the fans need to see her unique and quirky appearance (<https://www.youtube.com/watch?v=VVtRQ6dsfK8>).
- 22/02 – RTG lyric video launched. The lyric video is cost effective away to increase exposure as fans enjoy watching them which helps to build the momentum of the campaign. To increase the exposure of the video further, we collaborated with motion designer and creative animator Alex Zeeman from ‘Follow Film Advertising/Marketing’ in Stockholm for the animation. The aesthetic of the animation supported the artwork of Lo herself which showcases the versatility of her artistic/creative ability.

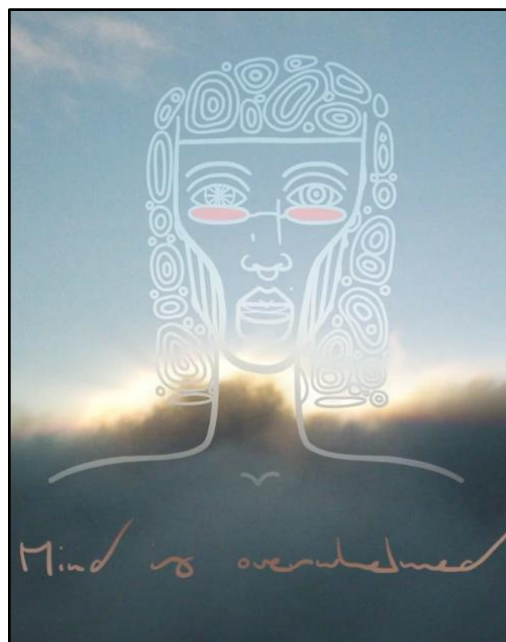


Figure 9 - Screenshot of the lyric video for RTG taken from her Instagram profile.

MARCH – The Bride

- Development – Lo Vallens has now established her creative identity and has begun to build a following across social media whilst starting to pick up streams. For this release we now get online press on board and look to further our Spotify support, social media growth, video placements, increased radio spot plays, and take on some session requests.
- 01/03 – WMA service ‘The Bride’ / RTG T-shirt design. WMA is a digital creative and marketing agency that helps “bands and talent connect with their target audience” (WMA, 2021).

APRIL – Creative Hub Launch

- Extending the creative – With the launch of the Lo Vallens website, we now focus on creating a destination for all her art. This will include music, photography, illustration and the written word. This will develop throughout the rest of 2021 and acts as a further projection of Lo’s creativity. Other events: The Bride added to DSPs, The Bride lyric video, official video, website launch and t-shirt design.

SUMMER – EP // Release

- A concept EP (3 tracks) – We now step back into the music releasing Lo’s first EP. This is where we build on the success of the first two singles, develop Lo’s brand and following further whilst projecting her creative energy in the marketing and visuals. Targets will be radio playlisting, bigger features, and early TV exposure.

SEPTEMBER – Lo Vallens Experience

- This is our ‘live’ aspect to the project and what we’re working towards creatively. This is where all the creative elements come together in an exhibition. Lo will curate her first show as an established creative + artist. This will be livestreamed also.

OCTOBER – Album // Promo Tour

- Album (8 tracks) – Lo has now been introduced to media, she’s had several successful releases and she’s positioned in the market as a fresh, cool, innovative artist and creative. Targets will be further playlists, media exposure, promo tour to position Lo for ‘ones to watch in 2022’.



Figure 10 - Content image for the campaign

7. Asset Deliverables

7.1 Social Media

The campaign predominantly focuses on Instagram, but content has been posted on other platforms including Twitter and Facebook. The number of followers that Lo has on her socials is fairly low so a significant part of the budget will be used for paid ads ranging from £1500 for the single RTG up to £4000 for the album release towards the end of the year.

Instagram story ads will be used to drive audiences and content plans will be made with the artist to ensure regular posting and updates to try and achieve organic growth. In addition, a personalised VR filter will be created that showcases Lo's designs such as jellyfish designs/jellyfish filter that is shown in the lyric video.

Building a following on YouTube is also a priority because a significant number of fans consume and find new music via the platform. It is a vital promotional tool so that is why the campaign includes a live video (RTG Live - 08/02) and lyric video (22/02). The lyric video is shown in the timeline in section 7.0 and (see appendix). The live video is a key part of the YouTube Growth Campaign and will boost her presence and fan engagement because fans will be able to get a feel for her look and vibe as well as new music.

7.2 Tik-Tok DIY & Art Videos

The art of Lo Vallens is shared on her Tik-Tok profile regularly to increase fan engagement with her content. This will enable her to self-promote her music by attaching a link of her songs to the post. Hashtags related to the project will consistently be used to promote her brand. Examples of the hashtags that will be used are '#DIY #tutorial #art #artistdrawing #arttiktok #RTG #Maya #midtempomagic' etc.

This asset of the campaign will attract the younger demographic of the campaign's target audience as the platform is predominantly used by teens and young adults. All her work from here will be collated into a 'Creative Hub' where fans can see how she does her art and like/comment.

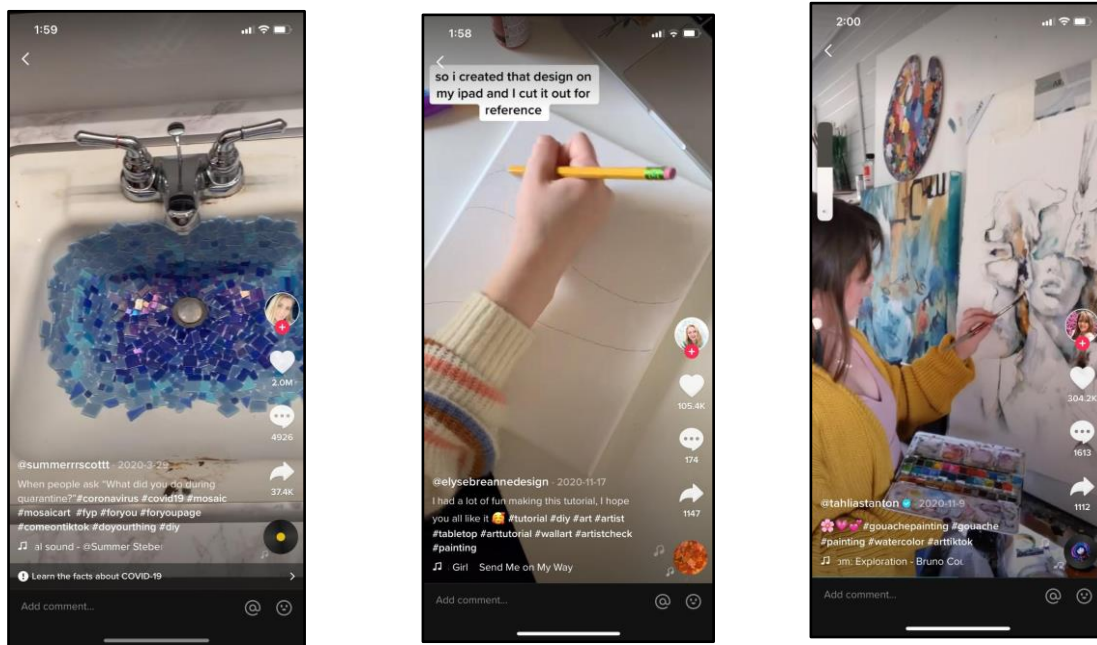


Figure 11 - Screenshots taken from the art project of Lo Vallens.

To maintain fan engagement through social media, the following steps will be made throughout the campaign (PQ, 2020): Regular posts, scheduling of uploads, optimisation of Lo's profile and a personal tone/personality will always be expressed.

To link Lo's social media pages together, a 'fan link' was created for her profiles (<https://lovalleens.fanlink.to/rtg>). This enables her "to convert social media followers into listeners" (DCR, 2020). This is an easy way to market the release of RTG and the Bride and subsequent EP and album. It is also a great way to tie together multiple assets of the campaign such as merchandise, EPK and other social media accounts (DCR, 2020).

7.3 Live / Tour

By September/October of 2021, Lo would have built up a following through Spotify and radio plays and fan interaction via social media. Live music is still a main source of income for artists and will always be an effective promotional tool and the event will tie in all her creative outlets into one unique audio-visual experience.

In October/November, Lo will go on a short European album promo tour to the cities she has lived in. There will be four gigs on the tour (see appendix E for dates). To drive ticket sales for these events, the event dates will be regularly shared on her personal socials with the support of online ads. To generate word of mouth, a PR company will promote the event. Additionally, Instagram will be used for behind the scenes footage and a free ticket giveaway competition.

7.4 Tastemaker interview

Lo's self-curated playlist called 'Maya' is shared to her fans through her social media accounts so that they can see what she's inspired by and listening to. A second playlist will be created with an interview at the Autonomy Creative which asks Lo personal questions about her upbringing and aspirations (see appendix B for past example and provisional questions). Pitching to YouTube channel COLORS for a session on Lo will also happen. Here is a past example from another artist - <https://www.youtube.com/watch?v=gVgi91YNE-I>.

7.5 Music video

For the video of RTG or The Bride, an augmented reality/virtual reality feature that combines her artwork and music could showcase all her creative talents to self-promote her image/brand. This idea is inspired by Jorja Smith's music video of the single 'Come Over' featuring Popcaan, which is a cartoon of Jorja herself. Damon Albarn and The Gorillaz have also

for a number of years experimented with cartoons as well as 360° virtual reality, for example, in 2017 with '*Saturn Barz (Spirit House)*' and *Humanz* (see discography). The cartoon would be in the style of the lyric video (<https://www.youtube.com/watch?v=7-o8RJR/ZQU>) but developed further. Creating an avatar for Lo, would be a fun and creative way to add variety to the type of visual content that she releases. Using the jellyfish style cartoon from Lo's sketch from the video and turning it into a consistent narrative would add another dimension to her identity. This avatar could be used in an AR collaboration too.

7.6 Radio

The PR company 'Your Army' for emerging artists pitched RTG to tastemakers with the following targets: Yasmin Evan's show on BBC Radio 1Xtra and 'The Childest Show' hosted by Sian Eleri (see figure 15). Other tastemaker targets are Lauren Lavern and Huw Stephens' shows on 6 Music. These less mainstream radio stations would reach Lo's target audience more effectively because they would establish a 'cooler' fanbase early on before expanding to Radio 1 with the likes of Mollie King or Jack Saunders. If the fans believe they are associated with Lo as a 'cool' new artist then they are more likely to remain loyal in the early stages as well as share with their friends who have similar tastes.



Figure 12 - Appearance on BBC Radio 1's on Sian Eleri's 'The Childest Show' in March.

8. Summary

To successfully promote Lo Vallens in the early stages of her career, all areas of her identity - music, art and fashion - need to be plugged equally on digital formats so that she is exposed in as many ways as possible.

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10. Appendix

Appendix A

Provisional biography for Lo Vallens (Autonomy Music Group, 2021)

“Drifting between Greece, Switzerland, Berlin and America, Lo Vallens has neither a fixed home nor mindset. As a quiet observer of the world around her, Lo invites you to see the world through her eyes and lose focus on the ongoing noise around us. She’s inviting you to stop, look and listen. Not to watch, but to look.

Lo Vallens searches for challenge within the framing of the picture. Whilst her music may immerse you with its silky melodies, Lo is luring you into a false sense of security, heightened by the visuals which are designed to challenge and question this.

Lo's artistry is designed to confront you with concepts and encourage you to observe and design your own individual interpretation, just in the way looking at a painting allows you to craft your own story. Lo Vallen's isn't a person. Lo Vallens is a perspective. A perspective that is completely unique for each individual. If you're comfortable being comfortable, then your Lo Vallens experience ends here. If you want to dig deeper then you're in the right place.”

Appendix B

Past examples of Autonomy tastemakers:

<https://www.youtube.com/watch?v=T2pAxYIEipo>

- What is a song that got you into music?
- What is your go-to heartbreak song?
- What is a song that makes you the happiest? What is the saddest song you know and love?
- What is a song that makes you want to dance?
- What is a song that reminds you of your childhood?
- What is a song that you think conveys an important message?
- What is a song that reminds you of family?

- Is there a song that you love that makes you think of home?

Appendix C

Discography

Lo Vallens. RTG. Autonomy Music Group, Oniro Productions, 2021, MP3, Streaming.

- Soundcloud link - <https://soundcloud.com/lovallens/rose-tinted-glasses-mix-mfit-master>
- Spotify link - <https://open.spotify.com/album/15QLvVyAsHcdxcSxQrX8cU?si=SQR71BqgQuuFmuOW3bEafQ>
- YouTube link - <https://www.youtube.com/watch?v=KFkeZQ3LZ1c>
- Lyric video – <https://www.youtube.com/watch?v=7-o8RJRJZQU>
- Live video – <https://www.youtube.com/watch?v=VVtRQ6dsfK8>

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Appendix D

Socials links

Instagram - <https://www.instagram.com/lovallens2/>

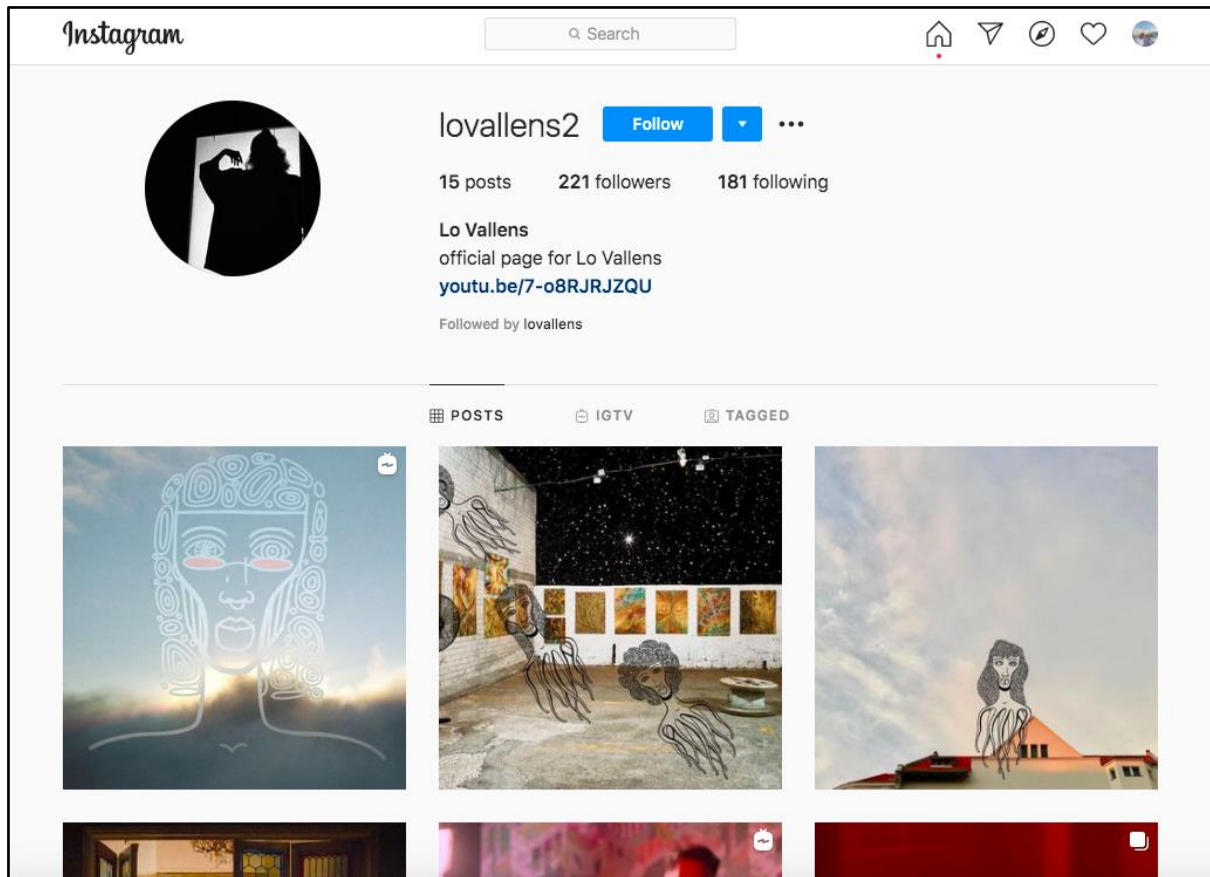


Figure 13 - Screenshot of Lo Vallens's Instagram profile.

Twitter - <https://twitter.com/LoVallens?s=20>

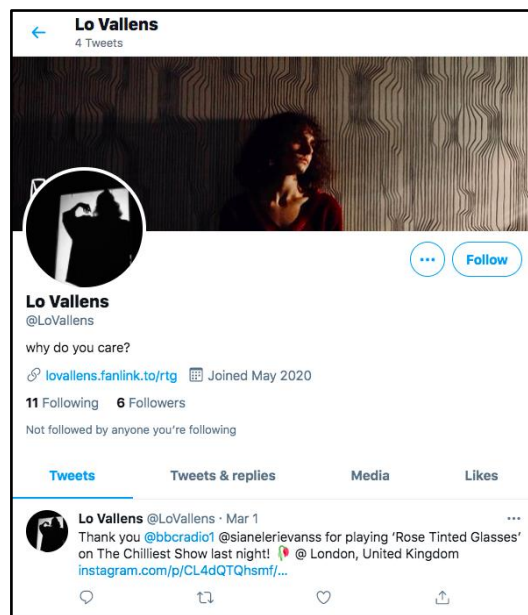


Figure 14 - Screenshot of Lo Vallens's Twitter profile.

Facebook - <https://www.facebook.com/lovallensmusic/>

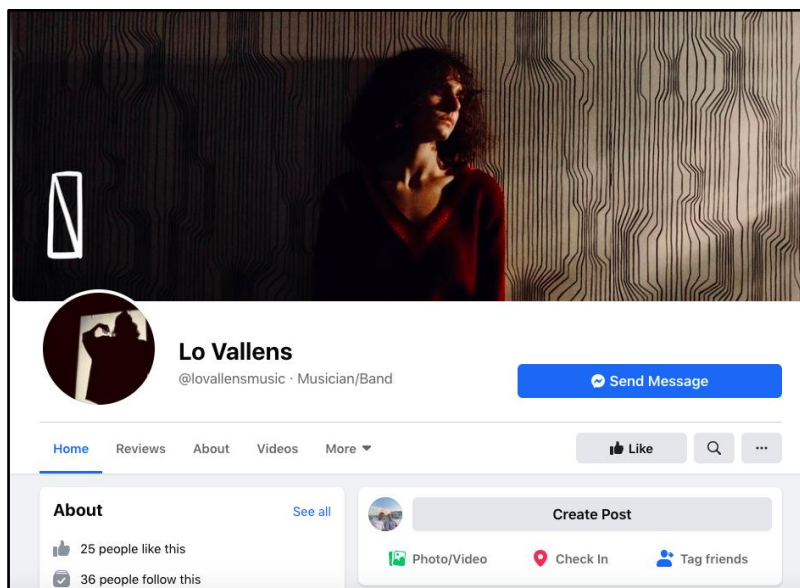


Figure 15 - Screenshot of Lo Vallens's Facebook profile.

Appendix E

Promo tour dates and venues – the venues chosen are all small, intimate venues that would suit the ‘Lo Vallens Experience’:

‘Underflow Record Store & Art Gallery’ in Athens, Greece	Friday 8 th October 2021
‘Bogen F’ in Zürich, Switzerland	Friday 22 nd October 2021
‘Noize Fabrik’ in Berlin, Germany	Friday 5 th November 2021
‘The Windmill, Brixton’ in London	Friday 19 th November 2021