Creation Assignment
Element 2a
Portfolio

MA International Music Marketing
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Table of Contents

- Campaign Goals
- Overview & Aesthetic
- Indie-pop: A History
- Target Market
- Branding & Iconography
- Releases & Artwork
- Music Videos
- Merchandise
- PR,
- Playlists,
- Radio,
- Sync
- TV
- Social Media
- Advertising
- Touring
- Brand Partnerships
- Risk Assessment
- Budget
- Project Management Timeline

Campaign Goals

Year one (2022)

- Define the target market
- Establish artist branding
- Create an artist logo
- Create a functional website
- Create a social media presence for the artist
- Establish merchandising repertoire
- Strategise: two single release campaigns
- Release music video (single two)
- Define: third party commissions
- Establish touring activity
- Define advertising activity
- Define and acquire playlist positions on major DSP's
- Achieve 10,000+ followers across all social media platforms

Year two (2023)

- Refresh artist branding
- Expand and revise merchandising repertoire
- Strategise: third single release campaign
- Release music video (single three)
- Strategise: E.P release campaign
- Establish touring activity
- Define annual advertising strategy
- Expand and define third party commissions
- Define television and radio appearances
- Define and acquire playlist positions on major DSP's
- Exceed 50,000+ followers across all social media platforms.

Year Three (2024)

- Refresh artist branding
- Expand and revise merchandising repertoire
- Strategise: fourth and fifth single release campaigns
- Release music video (single five)
- Strategise: Album release campaign
- Establish touring activity
- Define annual advertising strategy
- Expand and define third party commissions
- Define television and radio appearances
- Define and acquire playlist positions on major DSP's
- Define total budget
- Exceed 250,000+ followers across all social media platforms.

Campaign goals: determined using the SMART goals framework - Doran, G. T. (1981)

Fauna
Artist Overview, Aesthetic and Target Market

Fauna - Artist Overview

Fauna – Artist Bio

Fauna are an English five-piece indie pop band from Hackney, London. The band consists of: Felix Jackson (lead vocals, guitar), Alex Daze (bass, backing vocals), Charlie Ferrer (lead guitar, backing vocals), Mitch James (drums), and Tony Barter (keyboards, synthesiser, backing vocals).

Formed in early 2018, Fauna have been crafting their sound, performing at club venues around the U.K generating a buzz prior to their first release. Their music provides energy with a stage show to be rivalled, incorporating luscious guitar riffs, immersive keys, harmonious vocals with intricately syncopated drums and percussion. Fauna's music is not only catchy and with pop sensibilities, it showcases raw musical talent from a group of gents who really know their craft.

Signed to EMI records and primed for multiple releases, Fauna have been cooking up an intriguing set of offerings due for release over the next three years. Consisting of 5 singles an E.P, and album; this band are an extremely exciting prospect in modern music.

With influences ranging from The Beatles, Wolf Alice, Tame Impala, ABBA and The Talking Heads, Fauna are one to watch over the coming years. Stay tuned…

Fauna Aesthetic



Fauna aesthetic mood board – Roux, S. (2021).

This mood board resembles Fauna's aesthetic, heavily influenced by some of the most prolific indie, pop, and rock bands to date. Their combined aesthetic offers a vintage inspired yet modern and fresh look.

Target Market

What is Indie Pop?

Indie Pop: A Brief History

The conception of indie-pop, and the 'indie' genre as a whole began in the late 1970's. It was a means for bands and groups at the time to realise their albums independently; opposing the constraints and perceived frustrations of signing to a major record label. Indie-pop specifically blends guitar pop with a DIY ethic, incorporates the use of melodic harmonies, songcraft and pop sensibilities

The genre in itself was at the time, relatively unknown to the masses providing artists and groups with their own niche-genre in which they could shine whilst proudly maintaining a 'DIY' attitude. *"It was used to steer away from indie rock or gritty, untraditional music, but also not use the glamor or attitude of regular pop music"*.

Aside from this, the genre boasts its *"unique sound"* thus defining itself as a genre in it's own right, along the mentality of the artists pioneering it. - *Beams, S. (2020).*

Examples of early Indie-pop artists:

The Pastels:



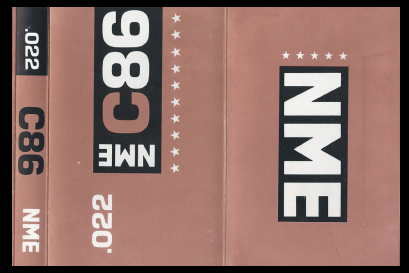
Bandcamp, (No Date).

Aztec Camera:



Uncut, (2013).

C86 Cassette Cover Art:



NME, (2013).

Imagine Dragons:



Cramsie, R. (2015).

The Evolution of Indie Pop

In 1986 NME Magazine (via Cherry Red Records) released a highly regarded cassette compilation by the name of 'C86' regarded *"by many as the gold standard for indie-pop"* This featured bands now popular today such as Primal Scream and The Jesus and Mary Chain – a true testament to the explosion of the genre at that time. C86 was a compilation of the finest groups who's music was licensed from independent record labels of the time, based in Britain. – *Heller, J (2014).*

Contrary to the conception of the genre, indie-pop has changed over the years. Indie has become a genre within it's own right, and many artists of today still follow the DIY framework without record label backing; in the 1990's it became *"a culture. The alternative rock of the 90s".* Offerings within the indie pop domain from the late 80's and 90's saw sub-genres develop such as "*twee*", jangle and chamber-pop. - *Abebe, N. (2005).*

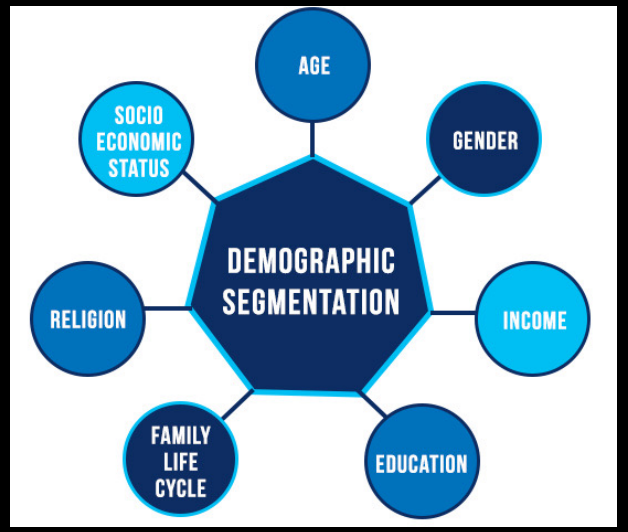
Today, Indie is a vastly different genre by comparison to that of it's emergence. It is no longer *"independently released music, nor does it describe any single genre of music."* It can be defined as a "*general resistance to popular and mainstream culture*" in which "*independence and authenticity"* are at the fore. It has become a genre in it's own right, and as such how indie is perceived in modern times is largely based on the band's own genre-label along with a fan's perception of the music. - *Bennett, S. (2014).*

Target Market: Indie Pop/Rock

Undertaking research around the indie-pop target market offers insight into fan's demographics and psychographics, defining a niche audience which we can market to.

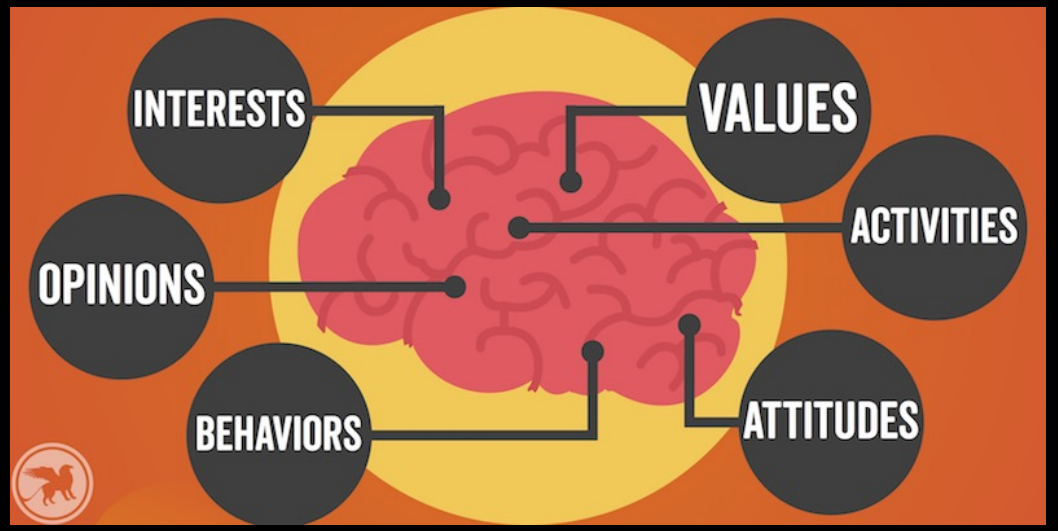
Once understood this offers scope to tactically develop merchandise, brand image, tone-of-voice and quality online content - *Lee, A. (2021).*

Demographics:



The above image references the various types of demographics– Question Pro. (No Date).

Psychographics:



The above image references the various types of psychographics – Griffin & Co. (2018).



White, M. G. (No Date)

Demographics →

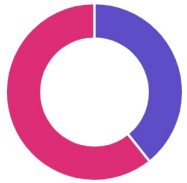
Demographic Analysis

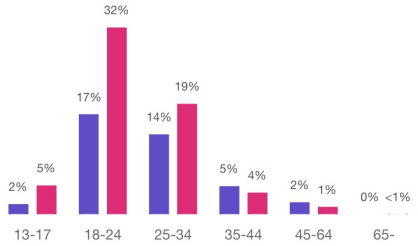
By analysing other artists in the indie-pop genre, it is possible to ascertain an accurate demographic, helping shape our target market analysis. The following slides detail these.

BLOSSOMS



Audience Gender / Age





Audience Ethnicity

White / Caucasian	82.72%
Asian	11.24%
Hispanic	4.69%
African American	1.35%

Audience Languages

English	87.55%
Spanish	4.54%
Portuguese	1.81%
Italian	0.97%

Spotify Top Cities By Monthly Listeners

Data as of Sep 15, 2021

Showing Current | Compare Artists



Top Cities by Listeners

Spotify Listeners

London	7.99%	123,945 (758 (-0.61%))
Birmingham	4.17%	64,666 (87 (-0.13%))
Manchester	2.96%	45,977 (8.8K (19.09%))
Bristol	2.30%	35,683 (4.1K (-11.45%))
Bradford	1.51%	23,485 (2.5K (10.65%))

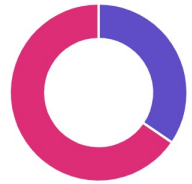
View change over time

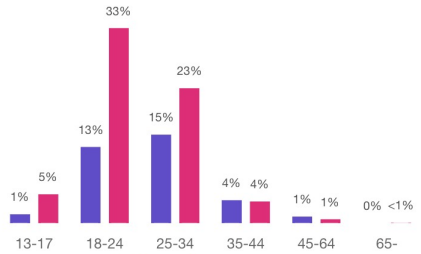
All images collaged from: Chartmetric (2021).

THE KOOKS



Audience Gender / Age





Audience Ethnicity

White / Caucasian	62.91%
Hispanic	23.59%
Asian	10.31%
African American	3.20%

Audience Languages

English	57.22%
Spanish	23.71%
Portuguese	7.14%
Italian	2.64%

Spotify Top Cities By Monthly Listeners

Data as of Sep 15, 2021

Showing Current | Compare Artists



Top Cities by Listeners

Spotify Listeners

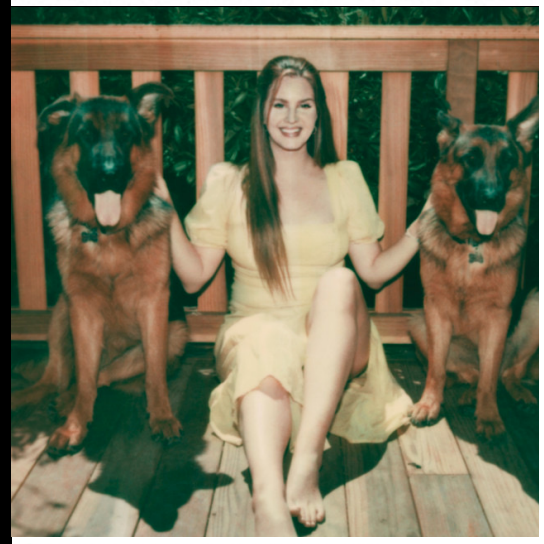
London	3.94%	232,119 (11.4K (-4.92%))
Mexico City	1.85%	109,225 (1.3K (-1.22%))
Birmingham	1.80%	106,120 (4.2K (-3.99%))
Sydney	1.59%	93,681 (86 (0.09%))
Melbourne	1.34%	79,235 (640 (0.81%))

View change over time

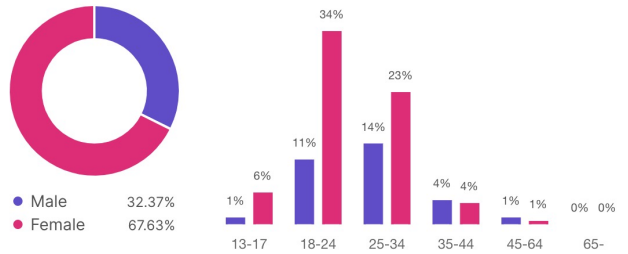
All images collaged from: Chartmetric (2021).

Demographic Analysis Continued

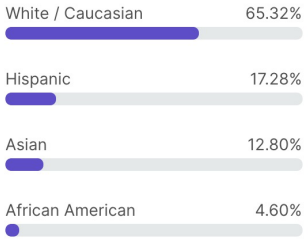
LANA DEL REY



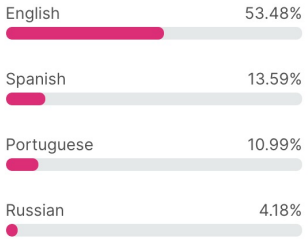
Audience Gender / Age



Audience Ethnicity



Audience Languages



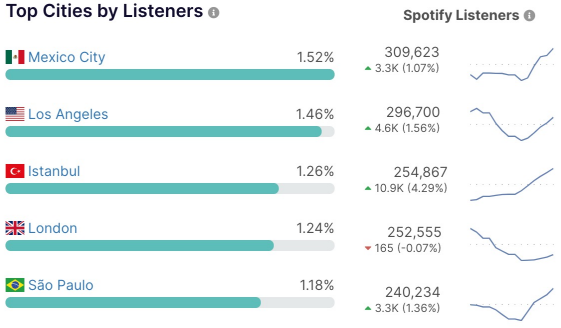
Spotify Top Cities By Monthly Listeners

Data as of Sep 15, 2021

Showing Current | Compare Artists



Top Cities by Listeners



Spotify Listeners

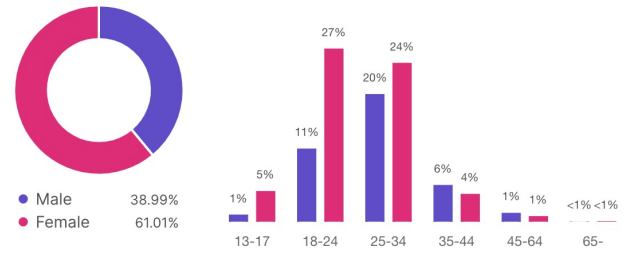
View change over time

All images collaged from: Chartmetric (2021).

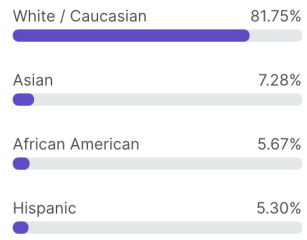
LITANY



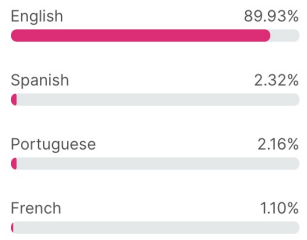
Audience Gender / Age



Audience Ethnicity



Audience Languages



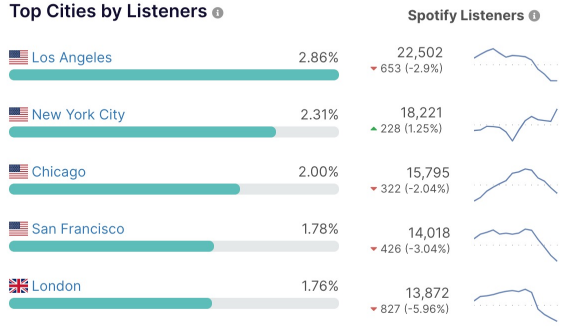
Spotify Top Cities By Monthly Listeners

Data as of Sep 15, 2021

Showing Current | Compare Artists



Top Cities by Listeners



Spotify Listeners

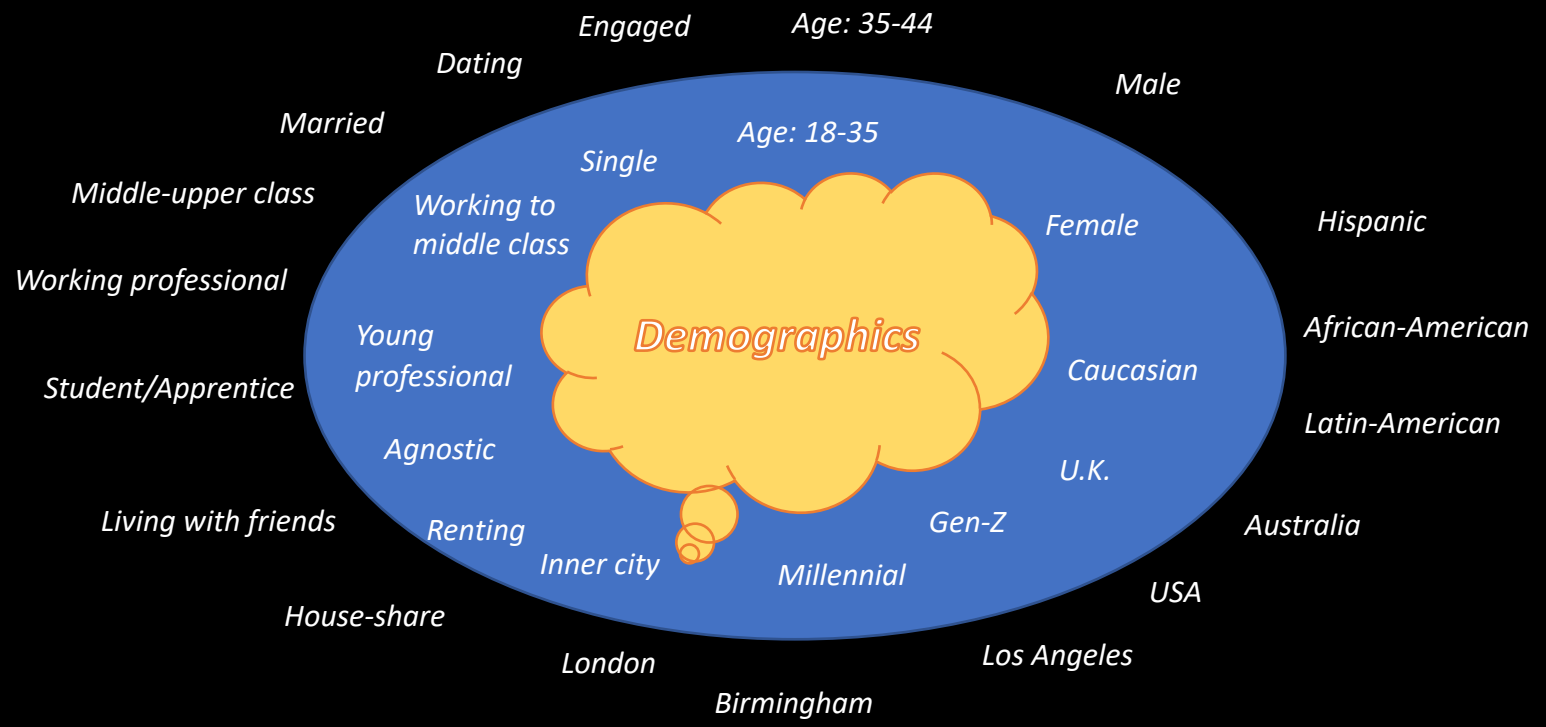
View change over time

All images collaged from: Chartmetric (2021).

Indie pop/rock Demographic

Primary and Secondary

The diagram beneath displays a graphical representation of the Indie pop/rock demographic.
Primary demographic internally and the secondary externally to the middle circle.
This diagram also includes some socio-demographic factors for reference – Contrepois, S. (2020)



Psychographics

Psychographic Analysis

Looking at the same artist's fanbases, it is possible to determine the listenership's brand affinity and interests via data from 'Chartmetric'. Psychographic analysis will influence tactical decisions in tone of voice, brand partnerships, sync acquisition, aesthetic and provides an informed platform to develop marketing that is impactful and resonates.



Brand Affinity:

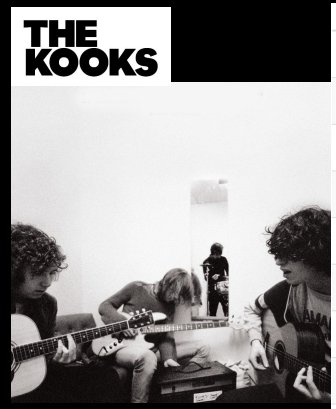
#	Brand		Percent	Brand Affinity
1	Guinness	7,700	3.81 %	3.38 x
2	Dr. Martens	5,194	2.57 %	2.66 x
3	Lush	5,148	2.55 %	2.41 x
4	Polaroid	6,925	3.43 %	2.28 x
5	BBC	4,146	2.05 %	2.07 x
6	Topshop	3,736	1.85 %	1.89 x
7	Fred Perry	3,599	1.78 %	1.78 x
8	Spotify Music	13,167	6.52 %	1.73 x
9	ASOS	3,736	1.85 %	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

Interests:

#	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

All images collaged from: Chartmetric (2021).

Psychographic Analysis Continued



Brand Affinity:

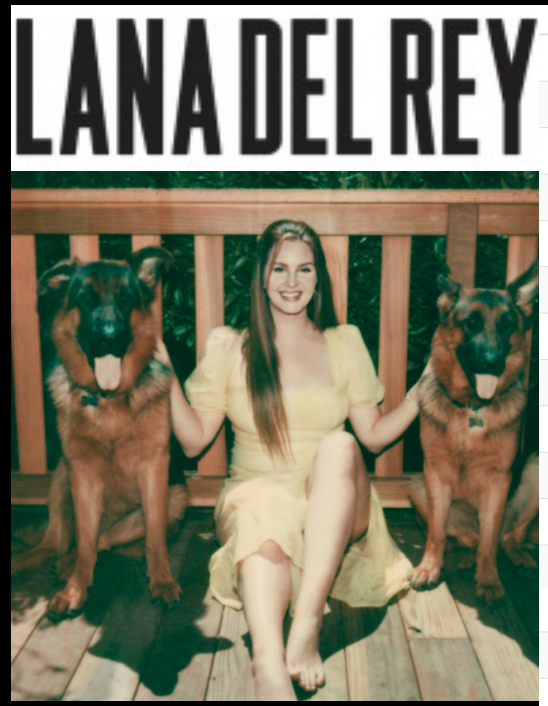
#	Brand		Percent	Brand Affinity
1	Lollapalooza	10,606	3.48 %	3.02 x
2	Polaroid	10,002	3.28 %	2.18 x
3	HBO	10,338	3.40 %	2.11 x
4	Star Wars	14,030	4.61 %	1.98 x
5	Converse	8,055	2.65 %	1.94 x
6	Trip	20,340	6.68 %	1.90 x
7	Vans	12,284	4.03 %	1.88 x
8	Pepsi	4,833	1.59 %	1.82 x
9	Guinness	5,974	1.96 %	1.74 x
10	Spotify Music	19,870	6.53 %	1.74 x
11	Dr. Martens	4,967	1.63 %	1.69 x
12	Nikon	6,713	2.20 %	1.65 x
13	GoPro	7,451	2.45 %	1.58 x
14	Canon	7,988	2.62 %	1.54 x
15	Travelgram	7,585	2.49 %	1.41 x
16	DC Entertainment	12,217	4.01 %	1.25 x
17	Netflix	12,821	4.21 %	1.25 x
18	Walt Disney	26,045	8.55 %	1.24 x
19	Starbucks	13,560	4.45 %	1.15 x
20	Marvel	4,699	1.54 %	1.12 x
21	Heineken	3,491	1.15 %	1.12 x
22	Volkswagen	4,430	1.46 %	1.11 x
23	Marvel Entertainment	6,847	2.25 %	1.10 x
24	Ray-Ban	3,289	1.08 %	1.09 x

Interests:

#	Interest		Percent	Interest Affinity
1	Beer, Wine & Spirits	59,945	19.69 %	1.82 x
2	Pets	80,821	26.54 %	1.67 x
3	Music	132,979	43.67 %	1.59 x
4	Art & Design	85,856	28.20 %	1.49 x
5	Travel, Tourism & Aviation	99,416	32.65 %	1.46 x
6	Coffee, Tea & Beverages	56,924	18.69 %	1.46 x
7	Camera & Photography	107,941	35.45 %	1.42 x
8	Television & Film	93,441	30.69 %	1.37 x
9	Home Decor, Furniture & Garden	22,421	7.36 %	1.36 x
10	Restaurants, Food & Grocery	96,462	31.68 %	1.25 x
11	Toys, Children & Baby	82,567	27.12 %	1.14 x
12	Sports	67,799	22.27 %	1.14 x
13	Wedding	40,881	13.43 %	1.13 x
14	Gaming	25,106	8.25 %	1.10 x
15	Clothes, Shoes, Handbags & Accessories	90,689	29.78 %	1.06 x
16	Shopping & Retail	31,416	10.32 %	1.05 x
17	Friends, Family & Relationships	109,082	35.82 %	1.05 x
18	Cars & Motorbikes	53,702	17.64 %	1.02 x
19	Healthy Lifestyle	31,617	10.38 %	1.01 x
20	Electronics & Computers	53,903	17.70 %	1.00 x
21	Beauty & Cosmetics	55,716	18.30 %	0.98 x
22	Fitness & Yoga	37,323	12.26 %	0.98 x
23	Activewear	30,677	10.08 %	0.97 x
24	Jewellery & Watches	16,044	5.27 %	0.90 x

All images collaged from: Chartmetric (2021).

Psychographic Analysis Continued



Brand Affinity:

#	Brand	Followers	Percent	Brand Affinity
1	Polaroid	497,271	2.40 %	1.59 x
2	Walt Disney	2,191,657	10.57 %	1.53 x
3	MAC Cosmetics	399,052	1.93 %	1.48 x
4	HBO	478,846	2.31 %	1.43 x
5	Starbucks	1,098,896	5.30 %	1.37 x
6	Netflix	939,287	4.53 %	1.34 x
7	Trip	933,153	4.50 %	1.28 x
8	Converse	362,202	1.75 %	1.28 x
9	McDonald's	300,812	1.45 %	1.25 x
10	Anastasia Beverly Hills	288,543	1.39 %	1.25 x
11	Vans	546,391	2.64 %	1.23 x
12	Pokemon	466,576	2.25 %	1.23 x
13	Christian Dior	306,947	1.48 %	1.21 x
14	Vogue	282,408	1.36 %	1.19 x
15	Nutella	368,357	1.78 %	1.18 x
16	NYX Cosmetics	257,848	1.24 %	1.18 x
17	Coca-Cola	282,408	1.36 %	1.18 x
18	Showtime	239,423	1.16 %	1.14 x
19	Universal	239,423	1.16 %	1.13 x
20	Chanel	294,678	1.42 %	1.13 x
21	Zara	392,897	1.90 %	1.12 x
22	Travelgram	399,052	1.93 %	1.09 x
23	Coachella	282,408	1.36 %	1.08 x
24	Sephora	221,019	1.07 %	1.08 x

Interests:

#	Interest	Followers	Percent	Interest Affinity
1	Pets	5,003,384	24.14 %	1.52 x
2	Beauty & Cosmetics	5,273,502	25.44 %	1.36 x
3	Camera & Photography	6,703,925	32.35 %	1.30 x
4	Art & Design	5,009,519	24.17 %	1.28 x
5	Coffee, Tea & Beverages	3,376,523	16.29 %	1.27 x
6	Television & Film	5,832,162	28.14 %	1.26 x
7	Beer, Wine & Spirits	2,781,012	13.42 %	1.24 x
8	Jewellery & Watches	1,467,253	7.08 %	1.20 x
9	Toys, Children & Baby	5,924,246	28.58 %	1.20 x
10	Travel, Tourism & Aviation	5,531,350	26.69 %	1.19 x
11	Wedding	2,879,252	13.89 %	1.17 x
12	Luxury Goods	1,927,674	9.30 %	1.17 x
13	Restaurants, Food & Grocery	6,047,025	29.18 %	1.15 x
14	Music	6,489,041	31.31 %	1.14 x
15	Clothes, Shoes, Handbags & Accessories	6,550,452	31.61 %	1.13 x
16	Healthy Lifestyle	2,338,995	11.29 %	1.10 x
17	Home Decor, Furniture & Garden	1,209,405	5.84 %	1.08 x
18	Friends, Family & Relationships	7,600,228	36.67 %	1.08 x
19	Gaming	1,669,847	8.06 %	1.07 x
20	Shopping & Retail	2,105,728	10.16 %	1.04 x
21	Fitness & Yoga	2,578,439	12.44 %	0.99 x
22	Electronics & Computers	3,431,777	16.56 %	0.94 x
23	Healthcare & Medicine	552,526	2.67 %	0.84 x
24	Activewear	1,774,200	8.56 %	0.83 x

All images collaged from: Chartmetric (2021).

Psychographic Analysis Continued



Brand Affinity:

#	Brand	Followers	Percent	Brand Affinity
1	Coachella	547	4.67 %	3.70 x
2	Polaroid	606	5.17 %	3.43 x
3	Spotify Music	1,499	12.79 %	3.40 x
4	Airbnb	309	2.63 %	2.55 x
5	Tinder	182	1.56 %	2.16 x
6	HBO	358	3.05 %	1.89 x
7	Dr. Martens	211	1.80 %	1.86 x
8	Canon	370	3.15 %	1.85 x
9	Netflix	730	6.23 %	1.85 x
10	ASOS	225	1.92 %	1.79 x
11	Walt Disney	1,434	12.24 %	1.77 x
12	Urban Outfitters	145	1.24 %	1.76 x
13	Lollapalooza	236	2.02 %	1.75 x
14	Showtime	206	1.76 %	1.74 x
15	Amazon	454	3.87 %	1.74 x
16	Vans	430	3.67 %	1.72 x
17	Apple	1,693	14.45 %	1.71 x
18	BBC	192	1.64 %	1.65 x
19	Vogue	218	1.86 %	1.62 x
20	Guinness	206	1.76 %	1.56 x
21	Converse	243	2.08 %	1.52 x
22	Chipotle Mexican Grill	166	1.42 %	1.52 x
23	Paramount Pictures	143	1.22 %	1.48 x
24	The Olympic Games	157	1.34 %	1.46 x

Interests:

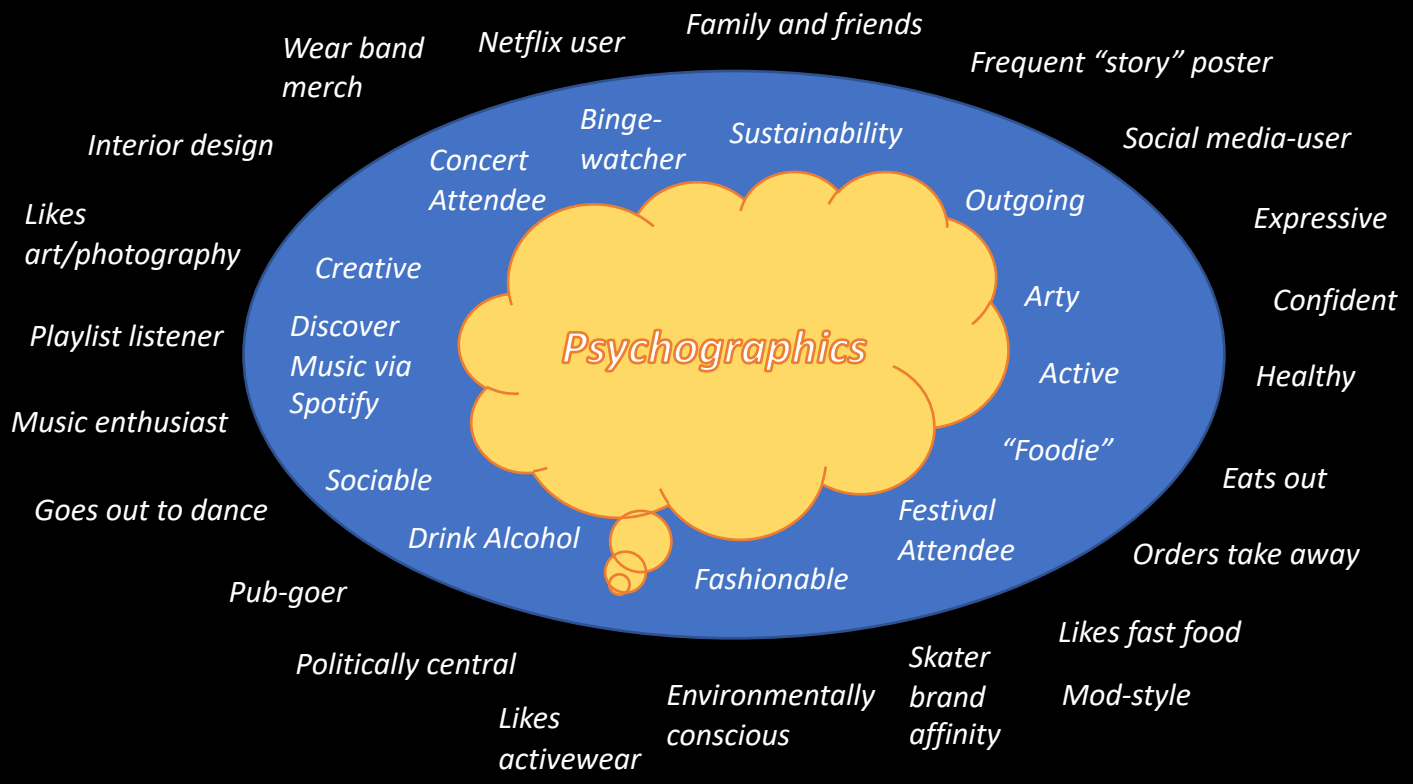
#	Interest	Followers	Percent	Interest Affinity
1	Wedding	2,496	21.30 %	1.80 x
2	Beer, Wine & Spirits	2,269	19.36 %	1.79 x
3	Art & Design	3,787	32.32 %	1.71 x
4	Home Decor, Furniture & Garden	1,050	8.96 %	1.66 x
5	Shopping & Retail	1,895	16.17 %	1.65 x
6	Music	5,197	44.35 %	1.61 x
7	Camera & Photography	4,465	38.10 %	1.53 x
8	Television & Film	3,948	33.69 %	1.51 x
9	Electronics & Computers	3,120	26.63 %	1.51 x
10	Pets	2,636	22.50 %	1.42 x
11	Travel, Tourism & Aviation	3,600	30.72 %	1.37 x
12	Coffee, Tea & Beverages	2,002	17.09 %	1.33 x
13	Restaurants, Food & Grocery	3,864	32.97 %	1.30 x
14	Gaming	1,060	9.04 %	1.21 x
15	Toys, Children & Baby	3,352	28.60 %	1.20 x
16	Sports	2,755	23.51 %	1.20 x
17	Clothes, Shoes, Handbags & Accessories	3,922	33.47 %	1.20 x
18	Healthy Lifestyle	1,394	11.90 %	1.16 x
19	Luxury Goods	1,069	9.12 %	1.15 x
20	Fitness & Yoga	1,614	13.77 %	1.10 x
21	Cars & Motorbikes	2,210	18.86 %	1.10 x
22	Jewellery & Watches	746	6.37 %	1.08 x
23	Beauty & Cosmetics	2,330	19.88 %	1.07 x
24	Activewear	1,265	10.80 %	1.04 x

All images collaged from: Chartmetric (2021).

Indie pop/rock Psychographic

Primary and Secondary

The diagram beneath represents a graphical representation of the target market's psychographics.
Primary psychographic internally and the secondary externally to the middle circle.
Combining the brand affinity and interests of the primary and secondary demographics, the marketing efforts will be more targeted and impactful.



Target Market →

Target Market

With both the core demographic and psychographic attributes of our consumer established, the primary and secondary target markets are defined.

Primary Target Market

Age:	18-34 (Gen-Z/Millennial)
Gender:	Female
Location:	U.K.
Income level:	Working-Middle class
Marital Status:	Single
Occupation:	Creative/Designer
Ethnicity:	Caucasian
Behaviour (online):	Brand focused, avid social media users, Spotify user
Preferred Social Media:	TikTok (Gen-Z) Instagram (Millennial)
Lifestyle:	Frivolous, exciting, outgoing, passionate
Values:	Politically central, accepting, values ethics, anti-austerity/oppression, sustainability, environmentally conscious.

Secondary Target Market

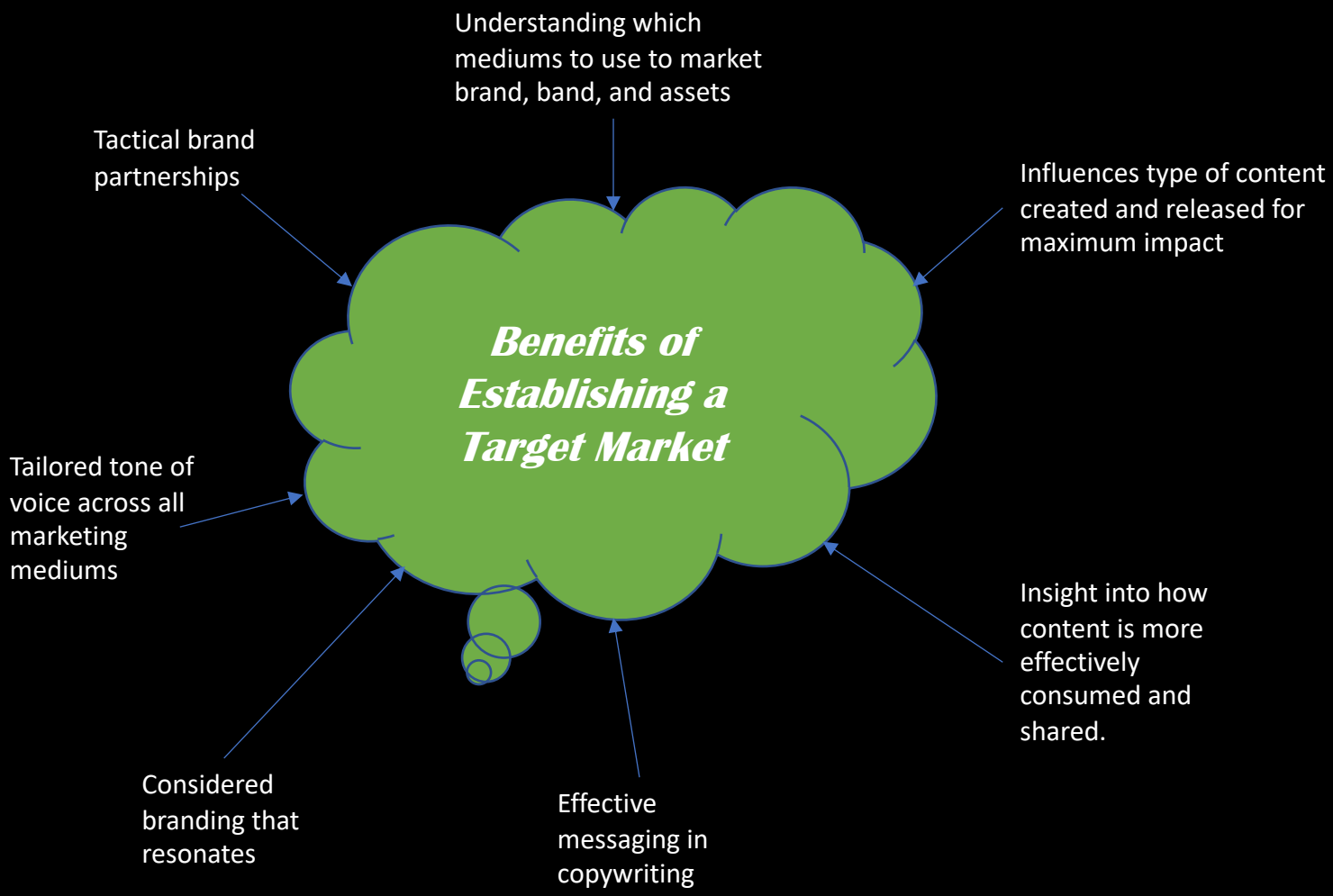
Age:	35-44
Gender:	Male
Location:	USA
Income level:	Middle-Class
Marital Status:	Dating/Engaged
Occupation:	Office-based/Physical work
Ethnicity:	Largely varied
Behaviour (online):	Brand focused, responds well to e-mail marketing.
Preferred Social Media:	Facebook
Lifestyle:	Committed, professional, outgoing, self-development.
Values:	Home is where the heart is, comfort, keep friends close.



"Musicians who aim at a small, defined target market are far more likely to reach them." Nguyen, D4. (2017)

Target Market Continued

Understanding target market behaviour influences a multitude of strategical decisions which will ultimately maximise ROI and the effectiveness of any campaign.
- Hubbard, L. (2019).



Fauna
Branding, & Iconography

Logo Aesthetic/Inspiration

By looking at other prominent acts within the indie pop genre, it allows for creative direction when informing the logo and branding aesthetic.



Fauna logo inspiration mood board– Roux, S. (2021).

"Understanding font psychology, and how different typefaces can provoke different emotions, is key to figuring out which typography you need to use" – Peate, S. (No Date).

- The pictured mood board showcases a multitude of logos from the indie pop genre, as well as Fauna's influences.
- One of the most prominent features of each logo is that it is depicted in black - *"the color oozes sophistication"* Cherry, K. (2020), whilst allowing for adaptability in deployment across many digital and physical mediums.
- Colour is more often used for posters, promotional videos and merchandising, to offer variety.
- For these reasons, it is of paramount importance to create a black logo, one which is adaptable for deployment in different colours.
- All of these logos provide an element of symbolism; even typography can establish a recognisable brand image that resonates with fans.

Some logos also feature a graphic which is easily recognisable – in this case the male figure representative of Billie Eilish. It will be important to incorporate iconography for merchandising and logo-marking.

By using shades of colour such as black and white, it ensures that the logo is easily reversible to work on every colour background, ensuring correct usage.

Fauna –Logos

Year 1

Vector graphics ensure scalability across all physical & digital mediums. Ooley, A. (2019).



Cutting edge, modern typography ‘Beast’ ties in with natural theme and aesthetically ties in with the brand image of Fauna.

Features animalistic claw swipe to draw inspiration from the definition of ‘Fauna’.



The logo is highly adaptable, can be coloured in a multitude of ways and easily adapted for a plethora of promotional material.

Fauna – Typography / Wordmark

FAUNA

FAUNA

Slick stand-alone typography offers memorable and impactful brand image.

Colour Variations

























Fauna – Logos

Year 2

FAUNA

Bold dominant font ‘Horizon’

Slicker, more clean cut design, showcasing a more established brand image.

FAUNA

Fauna – Logos

Year 3

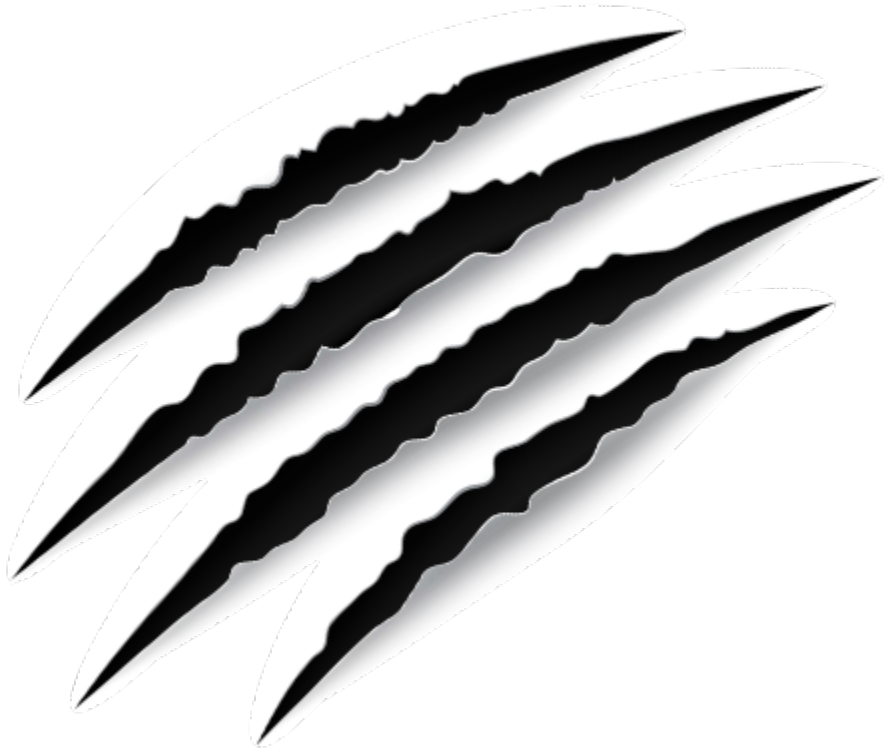
Branding develops further in year 3, incorporating the use of stylish font: ‘TAN Buster’.





Coincides with the band’s developing image. Offers an even further developed aesthetic – inspiring a more vintage aesthetic.

Iconography



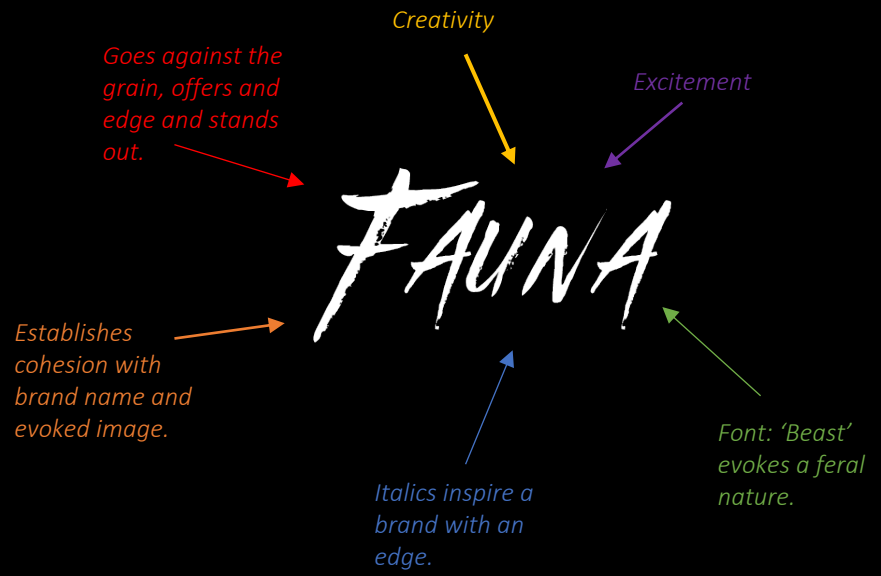


The Importance of Semiotics in Marketing

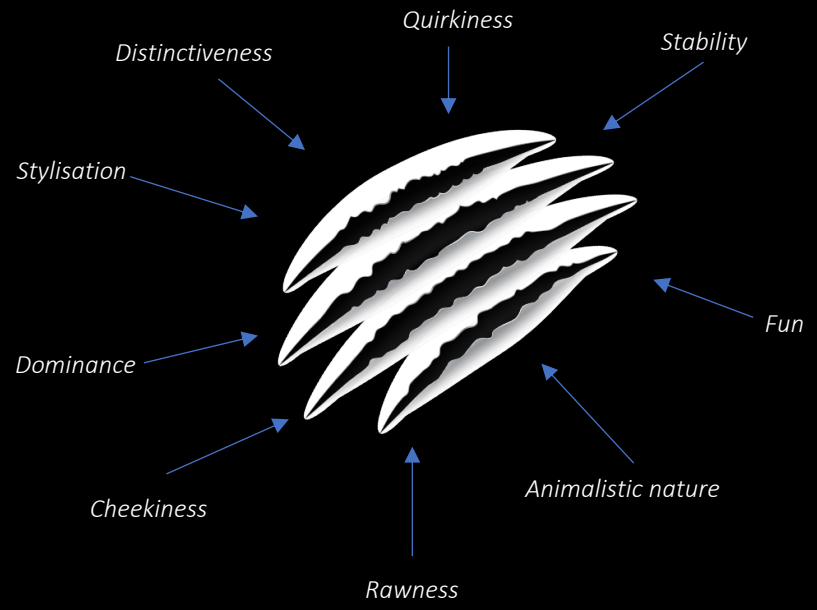
Semiotics is the study of signs and symbolism, their uses and how these are interpreted. Understanding how semiotics influence your branding and how it makes the consumer feel, is of paramount importance when establishing a brand.

"symbolic communication ties consumer needs, wants, and behaviours to the form of brand communication in branding, advertising, packaging and website design" - Saunders, S. (2016).

What does the Fauna logo inspire?



What does the Fauna icon inspire?



By contextualising the semiotics associated with the logo and iconography, it's possible to tailor the impact the branding has on the end-consumer's feelings towards it.

Fauna

Releases,

Artwork

Music Videos &

Merchandise

Releases – Year One

There will be a total of two musical assets released in the first year of the campaign – a debut, and a second single.

Debut – ‘Peace of Mind’ – 28.02.2022



Roux, S. (2021).

Band Logo Present

Dominant font ‘Voga’ displays track titles

Pastel coloured theme present through the first year.

Single 2 – ‘Two Steps Forward’ – 16.06.2022



Roux, S. (2021).

Releases – Year Two

There will be a total of two musical assets released in the second year of the campaign – the third single and E.P.
Year two's branding incorporating light elements of psychedelia, further developing the Fauna brand.

Single 3 – 'Videograph' – 23.03.2023



Roux, S. (2021).

Year 2 logo implemented into cover art designs. A more classic, established and dominant brand image to couple with these releases. Fauna branding is developing, progressing towards a more established brand in year 3.

Fauna – E.P – 06.07.2023



Roux, S. (2021).

Releases – Year Three Singles

There will be a total of three musical assets released in the third year of the campaign – the fourth and fifth singles depicted here:

Single 4 – ‘Freedom’ – 29.03.2024

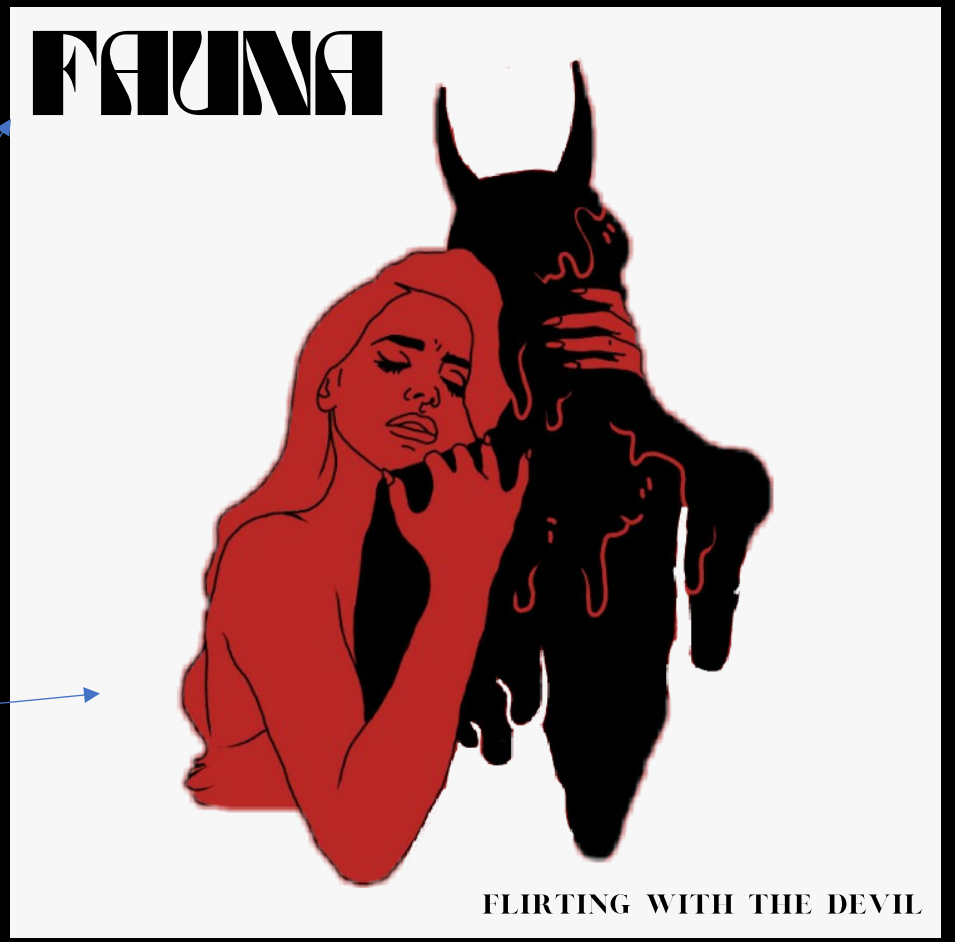


Roux, S. (2021).

Year 3’s logo implemented on each cover. Imagery used offers a more vintage aesthetic.

Flirting with the devil hinting at the album with a more suggestive title and cover art.

Single 5 – ‘Flirting with the Devil’ – 18.04.2024



Roux, S. (2021).

Releases – Year Three - Album

And finally, the album ‘Faunacation’.

‘Faunacation’ – The Album – 06.06.2024



Roux, S. (2021).

A play on words incorporating the band’s name ’Fauna’ into the title of album, featured with a suggestive floral cover ‘Faunacation’ will be the band’s final release throughout the campaign in year three.

It is intended for the album to contain three of the singles previously released:

- ‘Flirting with the Devil’ – (the lead single).
- ‘Videograph'
- ‘Freedom’

“Brands are like people, they aren’t stuck in time, and need to evolve with the world to become stronger and truer to their vision” – Shepherdson, J. (2020).

As depicted over the span of the album releases, the branding has evolved from year to year, with the final single ’Flirting with the Devil’ incorporating a hint towards the album release ‘Faunacation’ with an underlying suggestive theme.

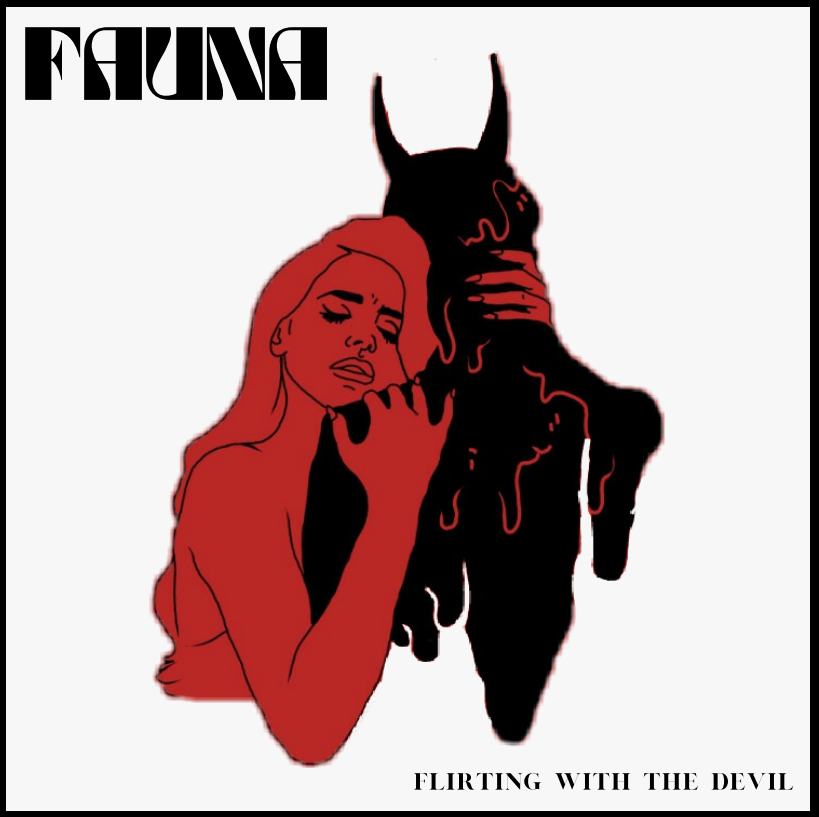
“Sex attracts attention. Though it's often a taboo subject, companies that use sex in their marketing often create effective and memorable campaigns.” – Fallon, N. (2021).

Music Videos - Years 1-3

There will be a total of three music videos released over the course of the 3 year campaign for the following singles:







"Music videos are a focal point of what the artist hopes to express through their music, and it forms a substantial part of their creative vision. The visual impact of a video can be just as powerful as the music." – Hâf, F. (2020).

The following slides depict a detailed brief on the vision for the first music video: 'Two Steps Forward'. Following that, a further two will be produced when required for the second and third video releases.

Fauna – ‘Two Steps Forward’

CREATIVE BRIEF

‘Two Steps Forward’ Music Video - 15.10.2021
Virgin-EMI.
Samuel Roux
srouxmusic@outlook.com
+447883285034



VIDEO PRODUCTION CREATIVE BRIEF

1. OVERVIEW

This is the first music video set for production and release for the band Fauna. The name of the single in question is 'Two Steps Forward'. It intends to tell a story of a person moving forward with their life, taking large strides towards a better future. Playful, light-hearted and fun we're looking for a video to match the Indie-pop feel and aesthetic.

2. OBJECTIVES

TANGIBLE GOAL #1

Visually represent the Fauna brand with a unique, stand-out music video launching their aesthetic and cutting through the saturation of the market.

TANGIBLE GOAL #2

Achieve in excess of 50,000 views on the YouTube platform, and acquire tastemaker premiere support with press such as: Clash and Wonderland magazines.

TANGIBLE GOAL #3

Create an original, timeless music video which serves as a platform for further development moving forward with the brand.

3. TARGET AUDIENCE

Primary

Age:	18-34 (Gen-Z/Millennial)
Gender:	Female
Location:	U.K.
Income level:	Working-Middle class
Marital Status:	Single
Occupation:	Creative/Designer
Ethnicity:	Caucasian
Behaviour (online):	Brand focused, avid social media users, Spotify user
Preferred Social Media:	TikTok (Gen-Z) Instagram (Millennial)
Lifestyle:	Frivolous, exciting, outgoing, passionate
Values:	Politically central, accepting, values ethics, anti-austerity/oppression, sustainability, environmentally conscious.

4. COMPETITION

Emerging Artists (UK-Based)

- *CJ Pandit, Courting, Drug Store Romeos, The Lathums, NewDad, Rose Gray, The Snuts, Tayo Sound*

Established Artists (UK-Based):

- *Alt-J, Arlo Parks, Blossoms, Chvrches, Celeste, Holly Humberstone, MGMT.*

The Market is quite saturated with a broad range of aesthetics, we will need to cut through the noise and establish a memorable brand image.

5. MESSAGE

The core theme of 'Two Steps Forward' is to project a sense of continual improvement, a person moving forward with their life in a positive, exciting and fun manner. It will inspire confidence matching the up-tempo indie-pop sound of the single.

6. TONE

The overall tone for the project must be kept light-hearted.

Key tonality:

- *Exciting*
- *Fun*
- *Vibrant*
- *Confident*
- *Dramatic*

VIDEO PRODUCTION CREATIVE BRIEF

7. VISUALS

Below is a collage of imagery that inspires the creative direction for this video.
Please take note of the aesthetic as we are going for a vintage-inspired film, something more raw than modern, clean-cut cinematography. Also to include a mixture of live performance in a city as well as some other locations depicting the band having fun and showing personality.























VIDEO PRODUCTION CREATIVE BRIEF

8. BUDGET

Crew Fees:
Producer - £250/day
Director - £250/day
Camera Op - £175/day
Equipment Rental - £500/day
Lighting Tech - £175/day
Location Fees - £250/day
Extras (x20 – Alcoholic beverages) - £200 (flat for one day).

Post-Production:
Editor Fee - £200/day (2 days).
Colourist Fee - £100/day (2 days).

Total cost: £10,400.

Budget is movable, and can max at £15,000 as per the record label's discretion.

9. DATES & DEADLINES

PRE-PRODUCTION

- First Script Draft 18.02.2022
- Revised Script 25.02.2022
- New Budget 25.02.2022
- Casting 01.03.2022

PRODUCTION

- Shooting Begins 29.05.2022
- Wrap Shooting 31.05.2022

POST-PRODUCTION

- Deliver First Cut 03.06.2022
- Deliver Final Cut 05.06.2022

DISTRIBUTION

- Promote 16.06.2022

10. STRAY OBSERVATIONS

The over-all aesthetic is intended to be modern-vintage.
The band would like to experiment with cinematography techniques used throughout the 70's, such as the quick cuts present within The Rolling Stones video of 'Sympathy For the Devil', and Pink Floyd's 'Money'.

Additionally the use of layered imagery with fading between shots as present within The Beatles' video – 'Strawberry Fields Forever'.

Merchandising – A Case Study

in 2019 ahead of the 1975's fourth album 'Notes on a Conditional Form', the band announced that they would be reprinting over their old t-shirts featuring new branding for the upcoming release. Following communication with Greta Thunberg, the band tapped into a market in which values sustainability, as much as the band themselves, thus creating relatable narrative in which fans can resonate with even more.



Curtis, J H. (2021).

This move was sincerely impactful and *"fans responded with love and admiration for the band's decision". – Dzurillay, J. (2019).*

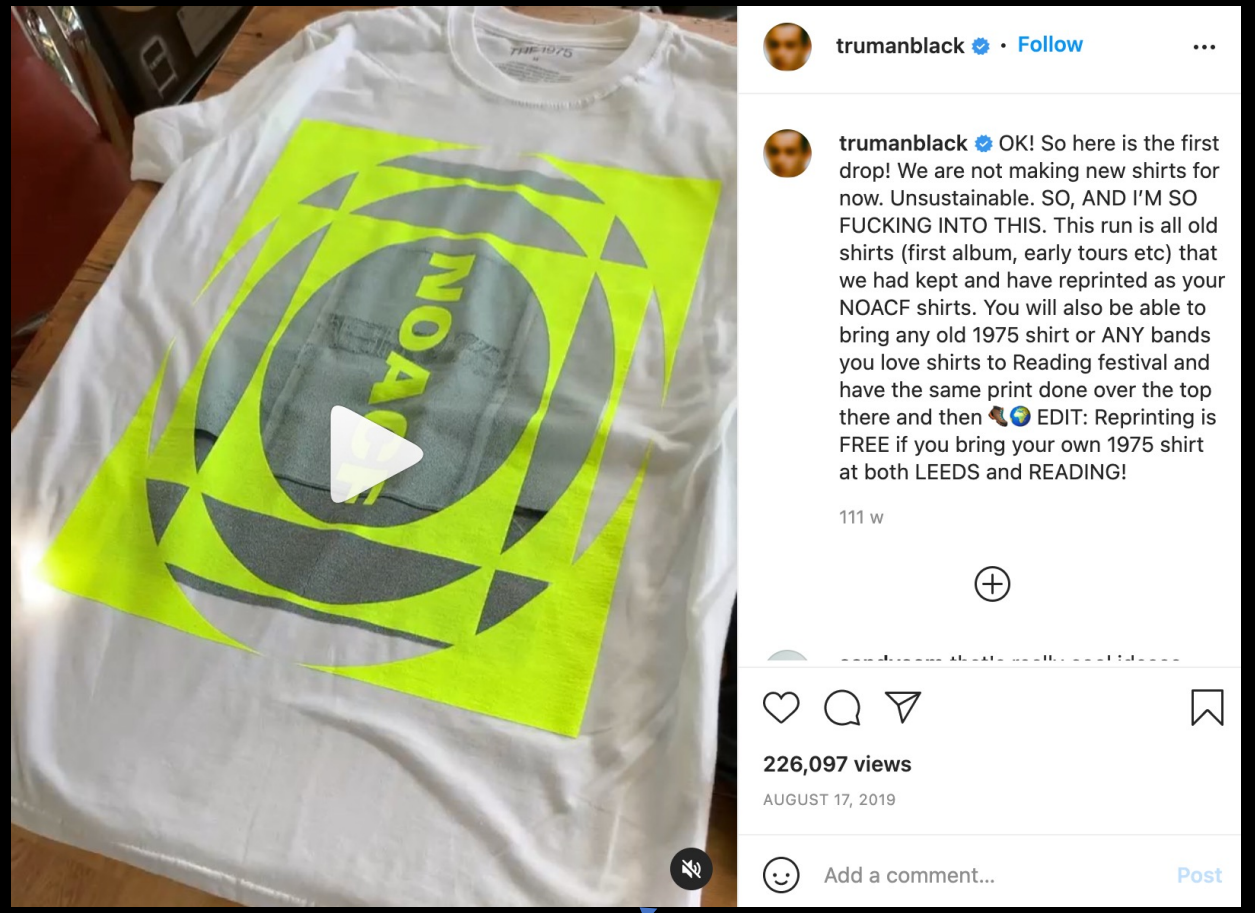
The indie genre as a whole encompasses views of strong sustainability and environmental awareness; financially it is likely the band would have taken a small hit on revenue owing to free reprints at the Reading and Leeds Festivals – however, they will engage their fans even further and aid in maximising customer retention, allowing for higher sales volumes on their albums, tour tickets and other revenue-generating products.



Pitchfork. (2020.)

Notes on a Conditional Form Album cover.

Following this research, a similar technique will be incorporated into the Fauna merchandising campaign in the third year.



Posted by frontman Matty Healy and encompassing the band's personal views, this also serves as a fantastic marketing move.

Healy, M. (2019)

Merchandise – Year 1

Owing to the Fauna brand developing in it's early stages, initial runs of clothing will feature just the logo and iconography associated with year one. Fauna will attain all merchandising rights, bypassing record label commission, thus it being a Direct to Fan marketing method.

T-shirts:



Vinyl Record:



Reference material – not for actual use.

A 7''vinyl record will also be released with an A and B side, 'Two Steps Forward' being the lead single for the year, and a B side of the previously released 'Peace of Mind'.

Tote bags:



Following a theme of sustainability which will resonate with the target market;

"a reusable bag is the right thing to do, and the right way to do it." – Merritt, I. (2021).

Pin Badges:



Why this merchandise?

- T-shirts, tote bags and pins serve as a walking advertisement for a brand.
- They are extremely cheap to produce, offering an favourable ROI per unit.
- Tote bags are a sustainable option for use, with plastic bags being banned internationally, it serves to also benefit the environment.
- Vinyl records have seen a a huge comeback since 2012, *"even among the younger generation"* This is particularly true within indie music as vinyl is a desirable collectors item. - *Rose, L. (2020).*

Merchandise – Year 2

For year 2 an expansion upon original merchandise will take place, offering additional products for revenue and promotion.

T-shirts:



- An edit has been made to the 'Videograph' single cover, removing the title and centralising a hollowed 'Fauna' logo.
- The alluring cover imagery and logo will provide as an excellent means of advertisement for the Fauna brand, further promoting their next single.
- Colour variations of the t-shirt will also be offered.

Pin Badges:



Vinyl Record – Fauna E.P:



Reference material – not for actual use.

Tote Bags:



- Tote bag featuring 'Videograph' branding to expand the merchandise repertoire and promote a different asset.
- Ties in with the partial element of psychedelia in the year two branding.

Caps



- A merchandise staple for many artists, and one that has been made very popular by Indie giant Mac Demarco, the 'dad hat' will serve as an excellent merchandise item offering further promotion.

Stickers



- Simplistic design showcasing the Fauna E.P. Stickers are an extremely cheap means of promotion, with fans sticking them to items of clothing, walls and public property they will serve as a form of guerrilla marketing.

Why this Merchandise?

- A continuation of merchandising items proven to work following year one.
- Addition of branded caps – will be worn for a number of years, thus promoting releases from year two with longer duration.
- Stickers are a timeless addition to any merchandise repertoire, *"wherever they end up, they will stay for a while. It's a little free ad for your band."* – Merritt, I (2021).
- The return of the vinyl record stays as stable as a tangible piece of art in which fans can enjoy the music and aesthetic of the product.

Merchandise – Year 3

Year 3's merchandise will see the introduction of the sustainable t-shirt model discussed earlier – instead used on tote bags.

T-shirts:





Vinyl Record:



Tote Bag:



Pin Badges:



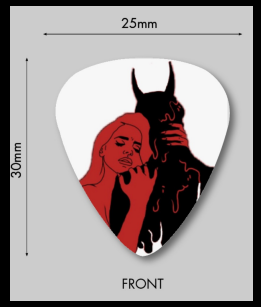


Caps:





Guitar Picks:



Introduction of guitar picks encourages other musicians to purchase cheap merch. Available in three thicknesses to accompany any style of playing. The design is eye-catching and will enhance word-of-mouth marketing amongst peers.

Why this merch?

- Success following the first two years, the third year merchandise vastly remains unchanged.
- The addition of guitar picks with the 'Flirting with the Devil' artwork is a slick offering enticing other musicians and fans alike to purchase as a keep-sake. An added bonus here will be word-of-mouth marketing if potential fans see the pick in use.
- A tote bag has been designed for the release of the album, to further promote it as a stand-alone asset.

An additional tote bag design has been created based upon the sustainability case study presented around the 1975.

Merchandise – Year 3 – Sustainable Tote Bags



Fauna's Sustainable Tote Bag.

- Inspired by the aforementioned case study, Fauna will be offering a line of tote bags that have been made from unsold offerings from previous years.
- The design itself is a collage of release artwork, printed directly over previous designs on surplus stock from the years prior.
- In addition to this tote bag being available for purchase via the Fauna website and store, it will be available at gigs and tours in the third year.
- Similarly to how The 1975 reconditioned their t-shirts, during Fauna's world tour in the same year, they will bring a re-printing machine on the road with them and offer a re-print service free of charge for anybody attending their concerts with a previously purchased tote bag.
- This marketing technique taps directly into the researched psychographics of the audience.

Fauna

Promotional Activity:

PR,

Playlists,

Radio,

Sync

& TV.

PR – Notable Press Coverage – Years 1-2

Exclusive Premieres – Year 1

Debut single: 'Peace of Mind' – The Line of Best Fit.

THE LINE OF **BEST FIT**

The Line of Best Fit - (2021).

The Line of Best Fit specialises in new music discovery. They are always ahead of the grain when publishing articles around new talent. It has a dedicated readership amongst the indie community.

Dave Beech is a writer specialising in Indie pop. He's reviewed a multitude of artists within the same genre, and as a result will be a prominent contact to kick off Fauna's press coverage.

The press outlet itself is an online-based 'zine', and does not do runs of physical press, but it's readership is very engaged.

Single 2 – Two Steps Forward – DIY Mag.

DIY

DIY Magazine – (2021).

DIY Magazine boasts a multitude of high profile reviews, with an extremely engaged readership. They have a specialist section of their website named 'Neu' focusing on new acts and providing them with a new platform.

Primarily, Elly Watson handles online features, news and digital editing for DIY magazine. It is intended for her provide a exclusive premiere of the band's first music video – 'Two Steps Forward'.

DIY Magazine offers a magazine-subscription model in addition to it's online reviews, and with a large subscription base it will undoubtedly bolster the first year's PR.

Exclusive Premieres – Year 2

Single 3 – 'Videograph' – Pitchfork Magazine

Pitchfork

Pitchfork (2021).

Self-branded as 'The most trusted voice in music', Pitchfork magazine has been circulating in the UK since 1995. It boasts a wide-spread readership and also has a new music section, which will be utilised for the third single and music video release premiere for 'Videograph'.

Ryan Dombal writes for Pitchfork, specialising in Indie, rock and pop, having written about releases from the likes of 'War on Drugs' and 'The 1975', his words are highly regarded and will undoubtedly aid in Fauna's second year exclusive premiere push.

Fauna – E.P review – CLASH.



Clash Magazine – (2021).

CLASH magazine has garnered considerable readership in recent history, being one of the go-to music publications for new, current and established artists.

The calibre of this magazine is huge and has a wide-spread readership internationally. Fauna's E.P will be premiered exclusively to clash magazine along with a full length review.

Emma Harrison specialises in Indie music for Clash, and as a result Fauna's music will be pitched to her for a full length review to promote the E.P.

PR – Notable Press Coverage – Year 3

Exclusive Premieres – Year 3

Fourth Single – ‘Freedom’ – Under the Radar.

Under the Radar (2021).

Under the radar magazine is a US-based publication which has been reviewing film, music and books since 2001.

As stated on the Wikipedia page for Under the Radar, “*Each issue includes opinion and commentary of the indie music scene*” – Unknown (2021).

Each review comes complete with an interview with each act, which will allow them to promote their personality.

This magazine is American based which in turn will allow for further breaking into the American territory.

Fifth Single - ‘Flirting with the Devil’ – Stereogum.

Stereogum (2021).

Stereogum is a ‘Zine’ in its purest form. Widely regarded and respected within the music industry it publishes articles on music from a wide-spread variety of genres.

It features it’s own ‘Bands to watch’ section, which primes readers for upcoming releases and gives additional information around what said group is doing with their time.

Stereogum will be a perfect acquisition for Fauna to promote their music video and release of ‘Flirting With the Devil’ additionally it will ensure that Fauna are on the radar prior to the release of ‘Faunacation’.

Debut Album – ‘Faunacation’ – Spin Magazine (COVER) – Non-fungible token.



Spin Magazine (2021).

Spin Magazine is an online Zine which stopped printing physical copies in 2012. following it’s launch in 1985.

It is a huge international publication, highly regarded as one of the best music publications in recent history.

Fauna’s debut album ‘Faunacation’ will be released in the third year, and as a result Spin magazine will be pitched to in an attempt to acquire the month’s cover. In addition, Fauna will attain a large scale write up and review for the forthcoming album.

Spin magazine are set to launch ‘NFT covers’ in the coming months. This will primarily be digital re-issues of their classic magazine covers however, it is intended to pitch to Spin that the Fauna cover too, is released as an NFT (multiple copies).

Not only will Spin magazine provide a gigantic reach to premiere the debut album, this creative marketing technique will make the Fauna/Spin NFT Magazine cover a collectors item, placing further value on the band with it being the first of it’s kind.

Additional Press Coverage

Alongside the aforementioned exclusive premieres, the following publications will be utilised throughout the PR campaign for additional tastemaker support.

EUPHORIA.

FADER

HIGHCLOUDS HC

NOTION

DUMMY

Wonderland.

BRICKS

COOL Accidents

COMPLEX

i-D

WORDPLAY BEATS AND CULTURE

Fword magazine

RollingStone

NME

tmrw

CULTR

EARMILK

ones to watch

DORK

YUCK

And many more...

Playlist Acquisition Years 1-3

The following slide displays the most prominent Spotify playlists intended for pitch and acquisition, to further enhance the outreach and stream revenue for Fauna's releases.

Indie Playlist: BIRP!



Curated by: BIRP!
Followers: 35,411

Crack in the Road – New Music



Curated by: Crack in the Road
Followers: 2,563

New Indie/Alternative



Curated by: Indiemono
Followers: 20,372

KEXP: Song of the Day



Curated by: KEXP
Followers: 5,751

2021 Songpickr



Curated by: Songpickr
Followers: 124,782

New Music Friday



Curated by: Spotify
Followers: 3,819,104

The INDIEnet



Curated by: Spotify
Followers: 299,079

All Songs Considered (Unofficial).



Curated by: Fri Tsch
Followers: 30,433

The New Alt



Curated by: Spotify
Followers: 1,037,440

Indie Pop



Curated by: Spotify
Followers: 1,610,889

Ultimate Indie



Curated by: Spotify
Followers: 2,156,127

The Indie List



Curated by: Spotify
Followers: 310,794

And many more….

In addition to Spotify, playlist positions will be pitched to curators for Apple Music, Pandora and Deezer to maximise outreach.

Notable Radio Playlist Acquisition – Years 1-3

Below is a list of the most prominent radio stations to pitch to for playlist acquisition. Indie-pop is widely played on the below listed shows and will be an excellent promotional tool.

Notable DJ:
Steve Lamacq - plays new music from the hottest new bands every Tuesday at 16:00.

Specialises in the Rock/Indie Genres.

Notable DJ:
Jo Whiley – Jo pre-selects her favourite new music from a broad range of genres. Combined with some vintage tracks, this will be the perfect place to market Fauna's new music. Aired fortnightly on a Tuesday, at 19:30.



Apple Music 1 DJ Zane Lowe's show New Music Daily, airs every Friday 17:00 (UK). It plays the hottest new music in the world from some of the most established artists. In addition there is always a couple of slots for new and rising talent, and as a result, Fauna will pitch to this show.



BBC Radio One – Future Sounds

Notable DJ – Clara Amfo. Taking over from Annie Mac – Clara is playing the most exciting new music in the world, Tues-Thurs at 18:00.



Elton John's 'Rocket Hour' is one of the longest standing shows for the Apple Music 1 radio station. Elton showcases a number of established and rising stars, with a dedicated listenership, it is intended to pitch all new releases to this show.

And many more….

Amazing Radio – The platform for new and emerging artists.

Notable DJ: Shell Zenner. Spins a showcase of new cutting-edge guitar music on Monday, Thursday, Friday and Sunday at varying timeslots.



The Apple Music 1 List.
This station airs live for an hour each day, playing some of the most current new music, whilst also showcasing some newer artists building their careers. In the third year, following the release of Fauna's album 'Faunacation' it will be an excellent spot to acquire, which in turn will allow for playlist placement on the Apple Music DSP.

The importance of garnering radio play cannot be understated. It serves as a means to cut through the noise and attain large-scale attention.

"radio stations operate as a **filter** – **sieving out** the **poor music** while playing the **good stuff**." – Woodcock, M. (2017).

In the Music industry, radio play is still widely regarded as an excellent promotional acquisition for marketing, as well as generating a source of revenue for the artist.

Notable Synchronisation – Years 2 & 3

It is intended to begin a synchronisation push in the second and third years of the campaign, once Fauna have established a strong fan base following year one.
Not only serving as an excellent source of income for the band, sync cannot be under-stated as an excellent form of revenue, thus it is an indispensable marketing tool.

MADE IN CHELSEA

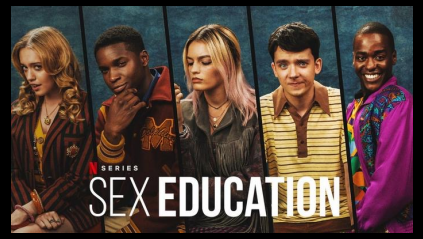
Writing for the Guardian Davies, H J. (2012) states: "…Made in Chelsea has the best soundtrack on TV".

The show itself is widely known for promoting new and upcoming music, and was conferred the 'Most Shazammed TV Show Award' in 2014.

Music Supervisor for the show Andrea Madden offers a platform for new and established bands alike to attain airplay on television for their music. The show itself boasts a large following with thousands tuning in to each episode, and many more watching on catch up.

EA SPORTS FIFA 22

The FIFA videogame has served as a platform for many breaking artists to exponentially grow their following. Initially FIFA soundtracks served as a window into global culture showcasing all sorts of music around the world Woodcock, M. (2020). states: *"a few songs have become purely known as "that song from FIFA."*. Many up and coming indie-bands have been featured over the years, with the latest soundtrack for the upcoming FIFA 22 containing indie artists such as Chvrches, Easy Life and Jungle. To pitch for this via a sync agent will serve as a substantial revenue gain as well as outstanding marketing for the band.



Netflix's Sex education soundtrack has been applauded as one of the best on moving picture in recent history. It is watched globally, and as a result could enhance Fauna's international outreach.

With an announcement of multiple seasons due for release, pitching a song such as 'Flirting with the Devil' – complete with seductive lyricism – this acquisition would bolster Fauna's outreach and create an affinity with the narrative behind the release and the album to follow.



Another television show with a considerable following in the UK – Love Island. Although it is a pop-culture staple, the music selection for each episode is very eclectic and in 2021 alone has featured songs from indie bands such as: The Stone Roses, Aurora, and Billie Eilish.

With a large viewer-base within the target market demographic for Fauna, it could allow them to tap into a broader, more pop-culture orientated market expanding their fanbase tenfold.

And many more….

"Sync is also serving as one of the foundations of the music industry's revenue today, as it's one of the ways of getting an upfront fee and a performance royalty as well as a guaranteed bonus." – Kirabo, T (2016).

Television Appearances – Year 3

Predominantly focused on the third year of the campaign, television appearances will be pitched for and scheduled to promote the release of Fauna's debut album – 'Faunacation.'



Later... with Jools Holland has been running since 1992, showcasing a plethora of legendary acts, and breaking new artists and bands into the lofty heights of success.

Following the release of Fauna's debut album, they will perform live on air for the Later show. With millions of people tuning in worldwide, it still has an enormous impact on the stature of any artist, and serves not only as an acquisitional triumph, but a career-milestone for any artist in present times.



Jonathan Ross, in a similar vein to Graham Norton has been hosting a show for a number of years including a wide variety of celebrity guests.

It is intended for frontman Felix Jackson to again appear in a similar vein for a chat about the band's success whilst promoting the release of the album and the forthcoming world tour.



Graham Norton hosts a wide plethora of guests on his shows including predominantly actors, TV personalities, comedians and most importantly, musicians.

A number of blockbuster stars have appeared here over the years which serves as a fantastic promotional win for any band or artist of notable success.

It is intended that by the time Fauna have released their debut album, they will be in a position for frontman Felix Jackson to appear as a guest and discuss the band's history and future releases along with promoting the upcoming world tour for the third year.



In similar fashion to how the Graham Norton and Jonathan Ross shows operate in the UK, It is intended for frontman Felix Jackson to make a brief appearance on the show during the early stages of the world tour to promote the release of the 'Faunacation' album along with forthcoming tour dates.

This is also an excellent opportunity to further make in-roads towards an American fan-base.

And many more….

Fauna
Social Media Strategy
&
Advertising

Social Media Strategy

Over the course of this three year campaign, Fauna will utilize four main social media outlets as a means of delivering quality content without over-saturating and spreading themselves too thin. Each platform requires a differed approach to the type of content posted, whilst maintaining brand cohesion and a unified message.
Initial stages of the social media campaign will involve organic growth via posting frequent and relevant content, followed by paid-posting generate more impressions and engagement for all future releases.



Instagram tactics:

- Tease new releases with related artwork.
- Sharing updates regarding anything band-related.
- Promote upcoming tours via creative content deployment.
- Engage following by responding to DM's and comments.
- Going 'live' and performing released songs.
- Sharing BTS content.
- Consistently ensuring that stories are posted multiple times a day.
- Deliver a concise bio with links to relevant releases/website.
- Short and sweet throughout.
- Targeted paid promotion for pre and post-release for all assets.
- Frequent posts: still and video content with focus on the latter.
- Targets Gen-Z & millennials.



Facebook tactics:

- A wordier platform allowing for more information to be shared.
- Sharing KEY updates regarding releases, tours and merchandise.
- Audience interaction – engaging via comment response and likes.
- Sharing content which begs for engagement, particularly shares.
- Story posts supporting releases, merchandise, touring etc.
- Cohesive posts to stories and newsfeed.
- Show personality with the lengthier word-count on posts.
- Ensure all posts are written with a recognisable tone of voice.
- Longer bio.
- Website links present.
- Targeted paid promotion pre-and post-release for all assets.
- Reasonably frequent posts: all manner of content.
- Targets millennials and older generations.



TikTok tactics:

- A hugely musical platform with songs being a focal point.
- Shorter, more digestible videos.
- Stylised clips featuring the hook of all Fauna songs used.
- Quantity over quality – TikTok prioritises accounts posting frequently.
- Succeeding fan-base growth, going live will bolster engagement.
- Post authentic content, showing personality and energy.
- Targets Gen-Z: TikTok's average user is age is 16-24.



YouTube tactics:

- A place for dynamism and long-form posts.
- Showcase music videos as and when they premiere.
- Share content featuring acoustic or live sessions.
- Post tour diaries
- Showcase gig footage.
- Live performances.
- Post behind the scenes content from tours and promotional activity.
- Can share a very wide variety of content – helping affirm the brand. A great place for showing personality via vlogs and promotion for upcoming releases.
- YouTube was acquired by Google in 2006, making it an excellent place for SEO optimisation. L, J. (2019).
- Targets entire target market.

Fauna currently have no Social media presence, owing to the fact that they have no music released, however in the first year (2022) they will launch their pages and campaigns – with the aim to exceed 250,000 followers on each platform by the end of the third year.

Example Release Tactics

Associated with each release the below tactics will be employed when promoting Fauna's music.

Ahead of Release

- Reach out to all third party commissions (PR, Sync, Advertising etc.)
- Confirm premieres for each asset.
- Ensure mixes, masters and music videos and press shots are all sorted prior to the release of any asset.
- Ensure all advertising methods are in place and ready for tactical deployment across socials, Spotify, Fauna website and out of home.

Pre-Release - Promotion

- Daily posting of press shots with relevant aesthetic and branding associated with the release.
- Teaser videos posted to feed / stories.
- Suggestive story posts (multiple times per day).
- Polls.
- Q&A sessions.
- Update artist socials with a Link.tree

Release Day

- Share release premieres via paid promotional posts.
- Share fan reaction via stories.
- Respond to comments associated with the release posts.
- Personal reaction to on-going fan support.
- E-mail marketing push to enhance support.

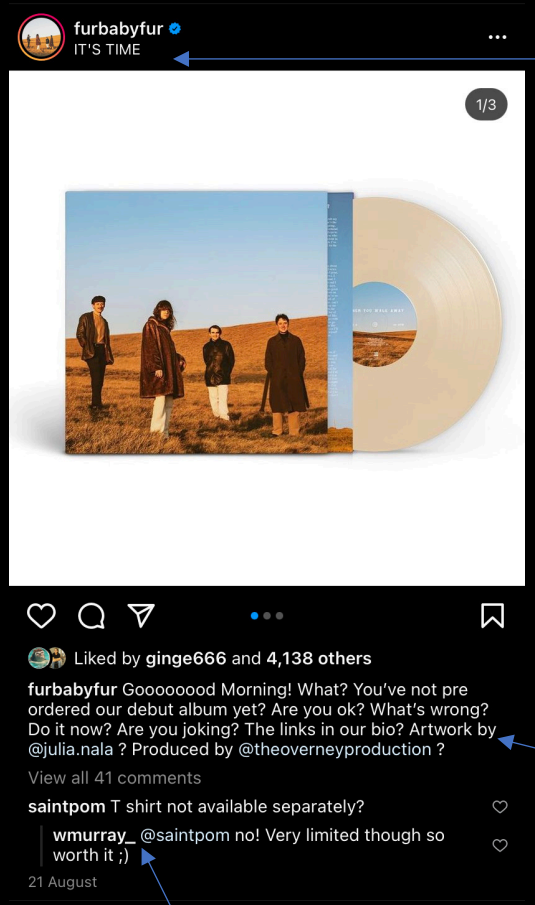
Post-release

- Share additional tastemaker support daily press shot / video content posts.
- Continual story posts, daily with BTS content and further reaction to support.
- Share all promotional wins in the form of radio, DSP playlist and sync acquisition.
- Promote concerts and tours following release.



Social Media – Example Content - Instagram

The following slides depict some example content from other prominent indie bands – Fauna's campaigns will undoubtedly incorporate similar strategy when posting and promoting content.



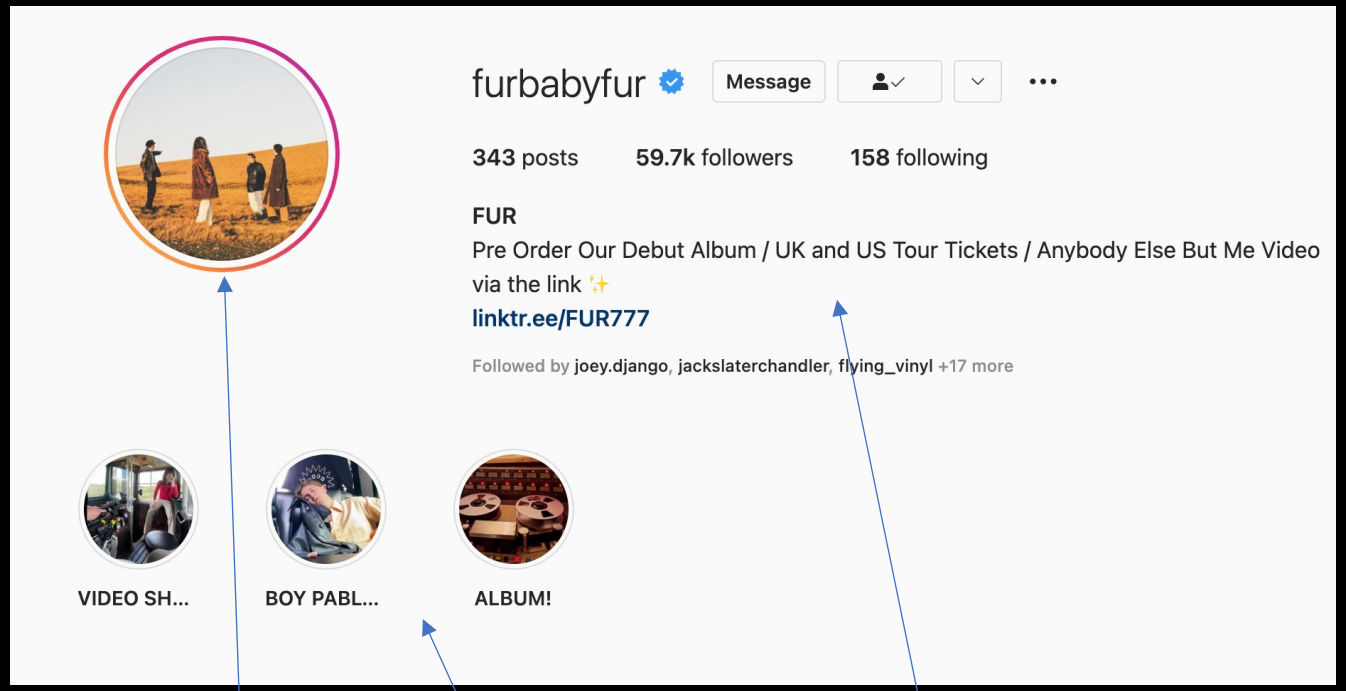
Tongue in cheek 'location' – adds personality.

Professional Mock-up of album release

Light-hearted, fun, engaging copy which activates fans to engage.

Band's frontman 'wmurray_' engaging with fans in regards to merchandise shown later in the post.

Fur. (2021).



Story ring present around profile picture. Ensuring this is constantly updated is of paramount importance.

Behind the scenes story highlights – extremely important.

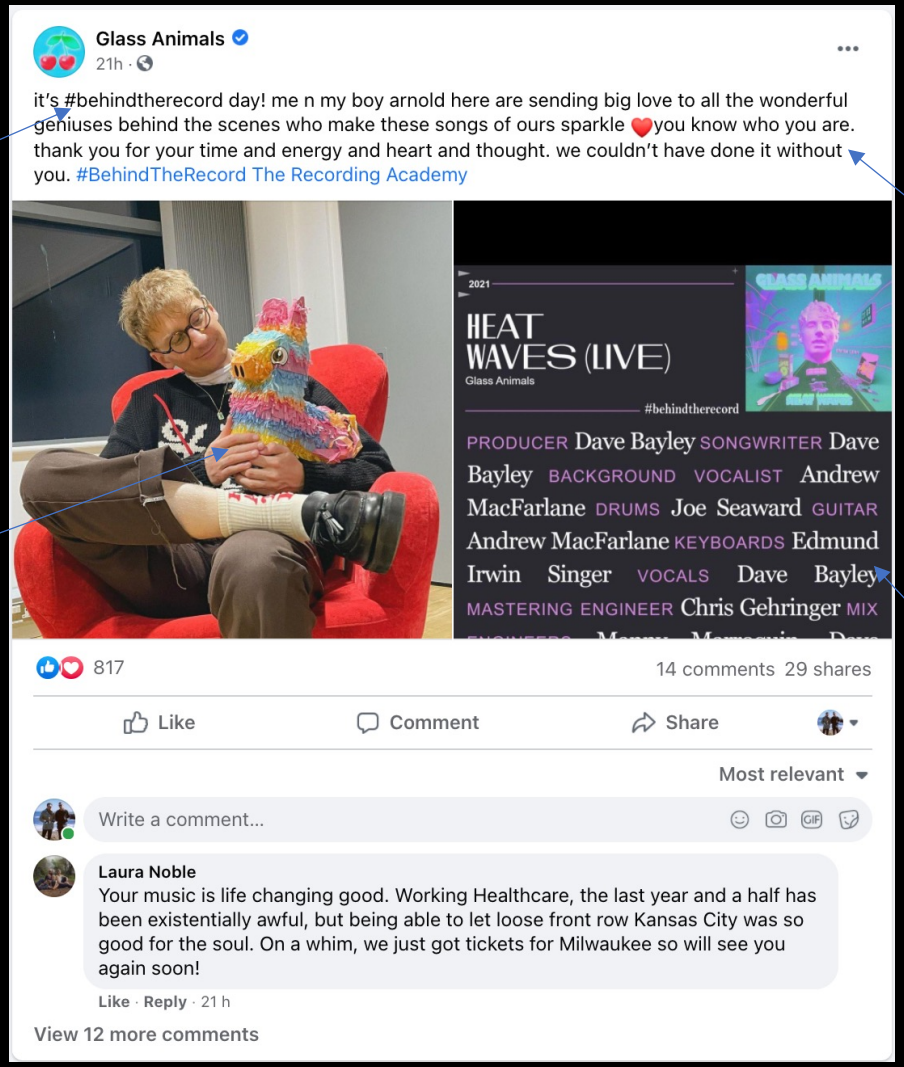
Concicse bio, promoting the most relevant band news. Helps to drum up interest and revenue.

Fur. (2021).

Social Media – Example Content - Facebook

Own hash-tag has been created, great for engagement.

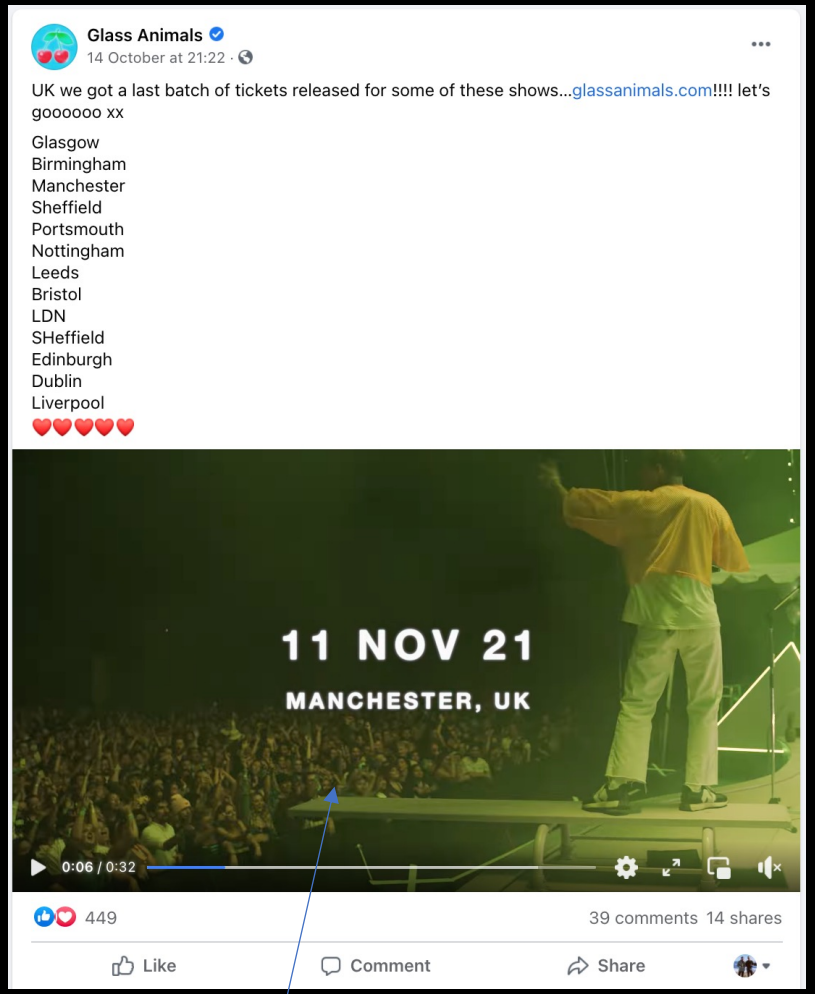
Additional narrative injected into the post visually as well as the copy with use of prop named 'Arnold'.



Glass Animals (2021).

Wordier copy, better used for Facebook for engagement.

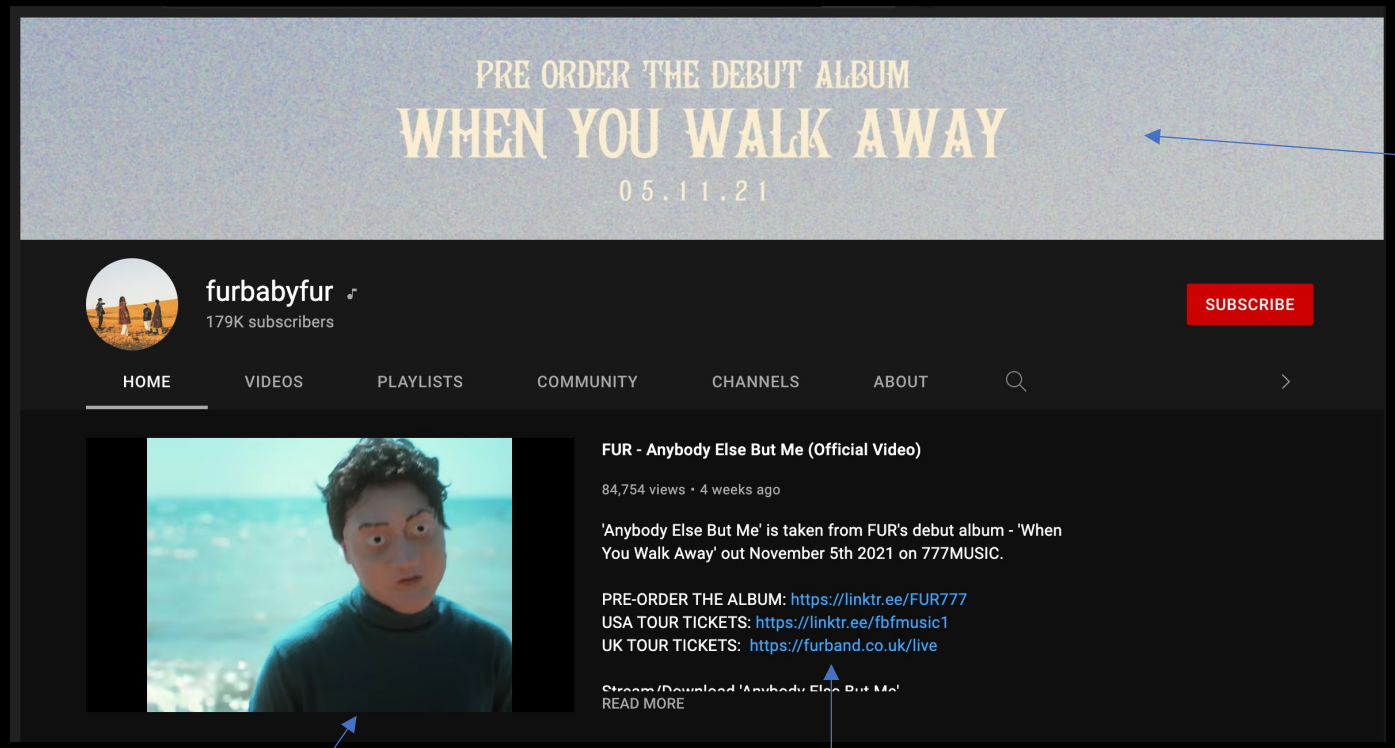
Appreciation post for all involved in the creation of the record. Engages fans, shows personality and improves brand-image.



Glass Animals (2021).

Video content, showcasing live performance. Crucial.

Social Media – Example Content - YouTube

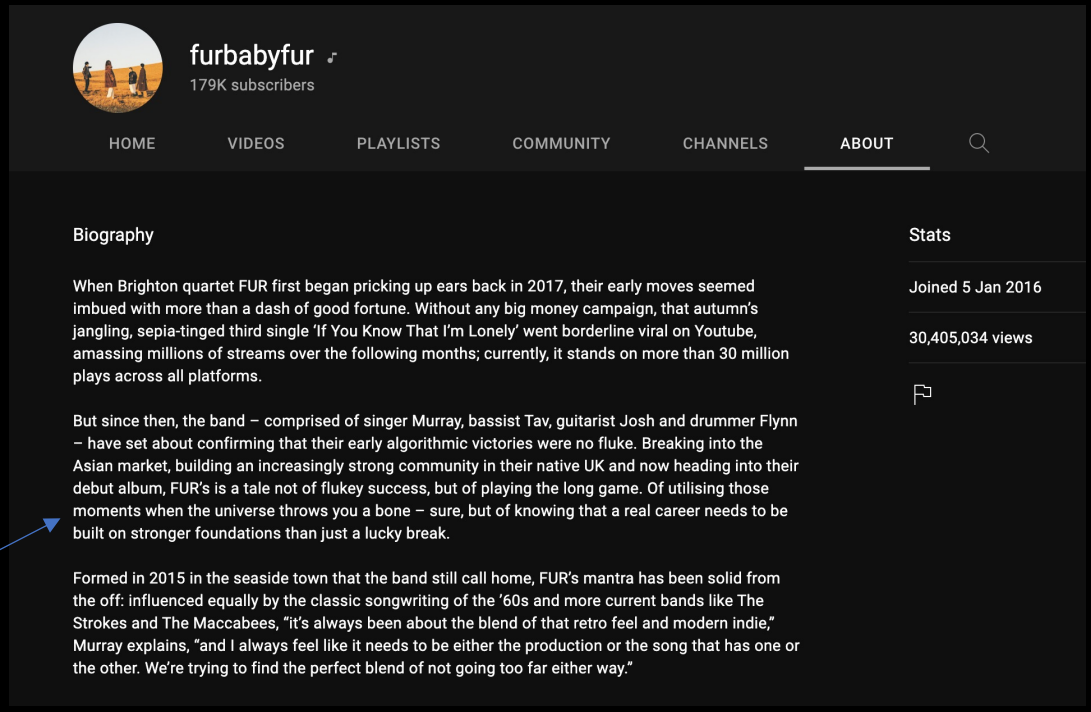


Fur (2021).

Pre-order banner as a header photo for the homepage of their YouTube channel. Promotes upcoming releases – very professional.

A space for music videos and other BTS content showcasing the band's personality.

Links within the video description to additional promotions related with the official video release.



Full biography present on the Youtube channel.

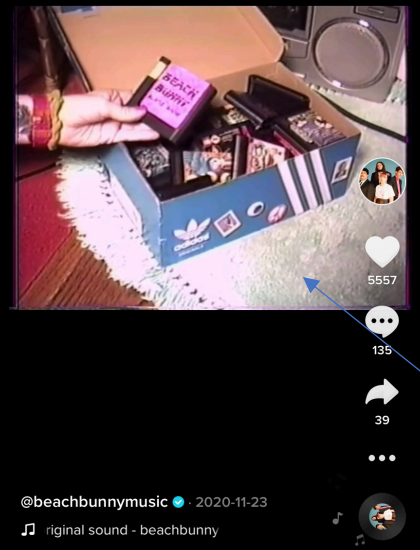
Fur (2021).

Social Media – Example Content - TikTok



LinkTree present, offering links to website, merchandise, music & other promotional platforms.

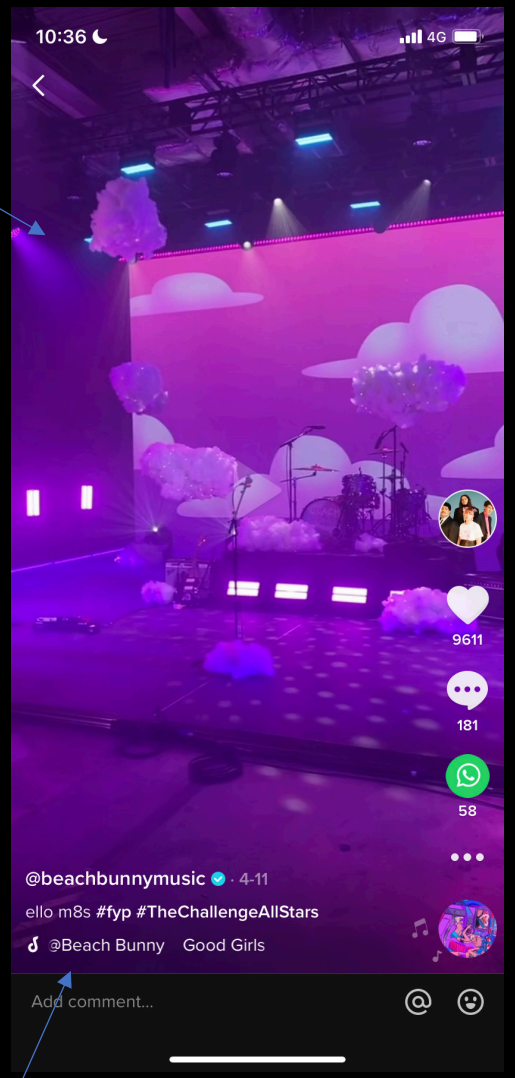
Beach Bunny (2021).



Beach Bunny (2021).

A video showcasing Merchandise: short, snappy and concise. Stylised with a vintage camcorder aesthetic.

A video showcasing BTS content when touring and performing concerts. Very short snappy videos.



Beach Bunny (2021).

Use of Beach Bunny's own music - an excellent promotional tool.

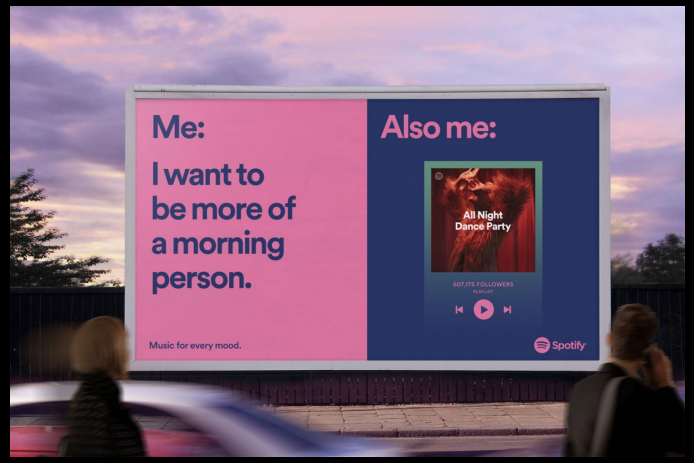
An Important note regarding TikTok

- Having a song which lends itself to content creation can serve as a sure-fire way of a song going viral.
- This will lead to a gigantic number of streams, and performance royalty as the song is reproduced from video to video.
- In addition to furthering artist presence on the medium, it will benefit streams and views on other promotional platforms.
- Many artists have launched their careers via TikTok, and as the newest (and one of the most popular) platforms, in the forthcoming campaign it will be of paramount importance to utilise this medium and prioritise content here.

Advertising

Aside from PR, Radio, Sync, Playlist and TV, a multitude of advertising techniques are intended to be deployed throughout the course of this campaign. 3rd Parties will be commissioned for the website and alternative advertising methods.

Out of Home – Billboards/Bus-stops.



Muse by Clio (2019).

Depicted here is a meme-focused out of home campaign from Spotify in 2019.

- Differently to Spotify, it is intended for Fauna to use OOH marketing in the third year of the campaign to promote their album 'Faunacation'.
- Creative and clever use of humour in this billboard campaign has been noted and it will be of prevalent importance to ensure that this is the case when marketing for Fauna.

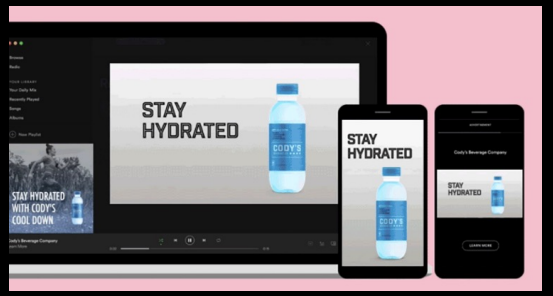
Spotify Ads.

Spotify Advertising

Spotify (2021).

Spotify plays ads to it's free-users incrementally as they listen. This often includes ads for upcoming releases from many artists. Fauna, too will utilise this tactic when promoting the E.P and third year releases.

Spotify Visual Ads.

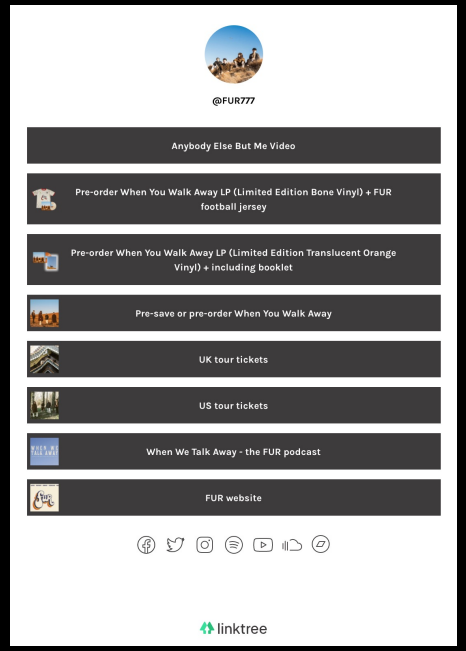


Spotify (2020).

Alongside the use of still-advert banners, in 2020 Spotify launched the rollout of video advertising for it's free users

When approaching the releases for the E.P and the final year of advertising, Fauna will utilise this method as a means of further promotion.

LinkTree



Spotify (2020).

Pictured here is indie band 'Fur's' LinkTree ahead of their forthcoming album.

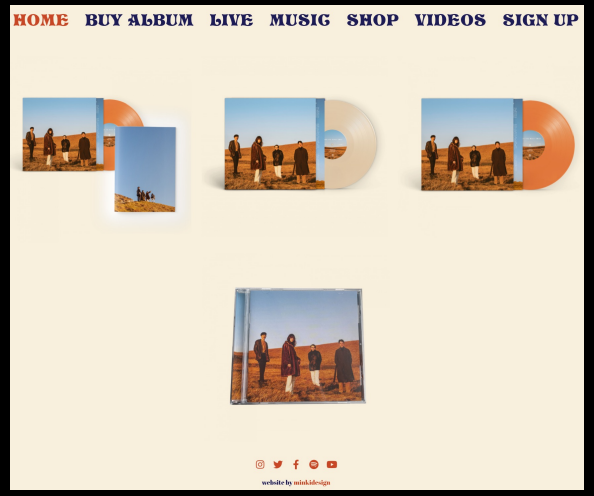
It has links to merchandise, US & UK tour tickets, their own podcast, website and all social media pages.

And indispensable platform for any upcoming artists, Fauna too, will utilise this platform.

Advertising – Additional Avenues

Aside from the aforementioned methods, a number of alternative advertising methods will be deployed.

Artist Website & SEO



Minkidesign (2021).

A functional website.
Pictured to the left is the landing page for Indie band: 'Fur'. It features prominent links directing visitors various areas in which they can spend money, driving further revenue.

Importantly a 'Sign Up' tab, allowing them to amass a list of e-mails for further marketing exploits.

Use of a website too, will require Search Engine Optimisation:

"SEO helps you rank higher in search results and garner more visibility online, making potential customers more likely to click over to your site and convert." – McGrath, M. (2019).

E-mail Marketing



Seatgeek (2018).

With a functional website built - possible for Fauna to market themselves further via means of e-mail marketing.

"Email marketing doesn't work only for the music industry—It consistently has the highest ROI for marketers across many industries." – Wernet, K. (No Date).

Once they have amassed a subscriber base using an e-marketing software such as 'MailChimp', it will result in additional promotional material being sent out to the e-mail subscriber base.

E-mails will also be captured by encouraging fans to provide them when buying merchandise at live shows.

Business Cards



Roux, S. (2021).

Business cards are still an excellent form of advertising, as they can be handed out on a whim, at band concerts and left in venues after shows.

Having a business card with a wicked aesthetic can encourage people who haven't seen or heard the band to check out their music.

Other areas for consideration:

- Radio interviews.
- Paid Social Posts
- Local print-press media.
- YouTube ads
- Create an EPK
- Create a One-Sheet
- Influencer Marketing

Fauna

Brand Partnerships,
Festival Performances
&
Touring

Brand Partnerships & Endorsement deals

Brand partnerships are an essential tool for broadening the reach of a band or artist.
Fauna are a band with a vintage-inspired aesthetic, this influences which brands to target and pitch to, not only providing the band with free clothing, the benefits of collaborating with brands enhances outreach via social media and other promotional platforms that said brand utilises.

Key Brand Partnerships

Levi's

Dr. AirWair Martens
With Bouncing Soles



Endorsement Deals:

Fender

aguilar

SENNHEISER

Ludwig

Additional brands for consideration:

Ralph Lauren

Red Bull

VANS

pepsi

CONVERSE

Jack Daniel's Old Time Old No.7 Brand

Festival Performances

Music festivals are a crucial part of a band's marketing activity. Not only does it emphasise the stature of a project by acquiring a slot, it offers a huge amount of exposure. *"Playing at a festival gives you exposure to larger and more diverse crowds." – Wysocka, M. (No Date).* and the stature of these will up-scale with each year of the campaign. The first year focuses on showcases, building up to bigger slots in the third year.

Year 1



Based in Brighton – The Great Escape is an annual showcase festival spread across 35 venues, promoting some 450+ acts. It has aided in the breaking of some huge names in music such as: Adele, Ed Sheeran, Stormzy, Lewis Capaldi and many more.

Industry figures will be scouting here for the most desirable and upcoming artists.



Based in the heart of Hamburg in Germany, Reeperbahn festival serves as a European showcase. Widely attended by international scouts it will serve as an excellent base to acquire a performance slot in Europe.

This festival also showcases art and film and a conference with many different industry related talk, with international guest speakers – meaning networking opportunities for management will be crucial here.



BBC Introducing needs no introduction. As well as hosting stages at major festivals such as: Glastonbury, Latitude, Reading and Leeds, they play a key role in curating artists for the 6Music festival in London.

Performing for said stages is a prestigious achievement for an upcoming band and instantly attracts attention.

Years 2, 3 & Beyond – Includes international performances































And many more....

Touring

Aside from festival performances, there will be multiple tours undertaken over the course of this three year campaign. Pictured below is a tour poster for the E.P release in the second year.

- Fauna will be employing the use of a booking agent to deal with all of their touring needs. Part of the PR budget will be spent on promotional works such as the poster pictured to the right.
- The name of said agency is ITB (International Talent Booking), with an extremely large repertoire of contacts and clients, they will be the perfect place for Fauna's live representation.
- Furthermore, also necessary in employment will be a Tour Manager to go on the road with the band when they are away touring, particularly in the third year.
- It is intended that Fauna will go on a world support tour with 'Florence & the Machine' in the third year, beginning with a string of solo headline shows through the UK with support of their own choosing.



Fauna
Risk Assessment
Budget &
Project Management
Timeline

Risk Assessment

Following the conception of a marketing plan, it is of great importance to ensure that a risk assessment has been undertaken. Not only is it possible to identify potential risks, but it enables risk prevention, management and paves the way to *"successfully survive and thrive in the market gaining a competitive edge and advantage."* – Bhasin, H. (2019).

Risk	Description	Expected Outcome	Impact	Probability	Mitigation Plan
1	Incomplete strategy	Marketing efforts will fail.	HIGH	LOW	Ensure strategy is absolutely complete before any assets are released.
2	Lack of uptake from fans	Extreme difficulty getting the project off the ground.	HIGH	MED	Deploy dynamic, change-able marketing strategy to ensure it's possible to activate and engage fans.
3	Lack of record label support.	Lack of funds.	HIGH	MED	Ensure label are kept happy by meeting deadlines and keeping them updated throughout.
4	Third parties unable to deliver on time	Delays in releases, unprofessional appearance.	HIGH	MED	Ensure all third parties are briefed well in advance, and make sure there's multiple parties available for the work.
5	Lack of uptake from promotional support (Press, Sync, TV, Radio etc.)	Lack of promotional channels, resulting in less reach and uptake amongst fans.	HIGH	MED	Conduct thorough research for tastemaker support. Acquire more contacts than needed to be able to schedule alternative premieres.
6	Incorrect usage of social media channels	Failure to activate and engage potential fans.	MED	LOW	Use data and metrics to see what drives the most engagement, ensure content type is malleable.
7	Incorrect identification of target market	Lack of engagement from intended recipients.	HIGH	LOW	Employ an external party conduct in-depth market research. Ask other industry professionals.
8	Incorrect budget allocation	Requesting more money from the record label.	MED	LOW	Ensure money is spent tactically, under-spend where possible to ensure advances remain in-tact.
9	Band members falling ill prior to touring	Having to pull-out of promotional shows.	HIGH	MED	Ensure band members are looking after their health, do not push them too hard to the point of exhaustion.
10	Lack of end-user participation	Lack of engagement, adjustment of budget delay in releases, mis-spent budget and loss of ROI.	HIGH	MED	Revise marketing strategy, consider quality of the music, branding and out-ward facing content, adapt in line with demographic/psychographic analysis.

Budget – Years 1-3

Split into three years, the budget for this three year campaign will up-scale as Fauna gain more notoriety. More funds will be available for all promotional pushes.

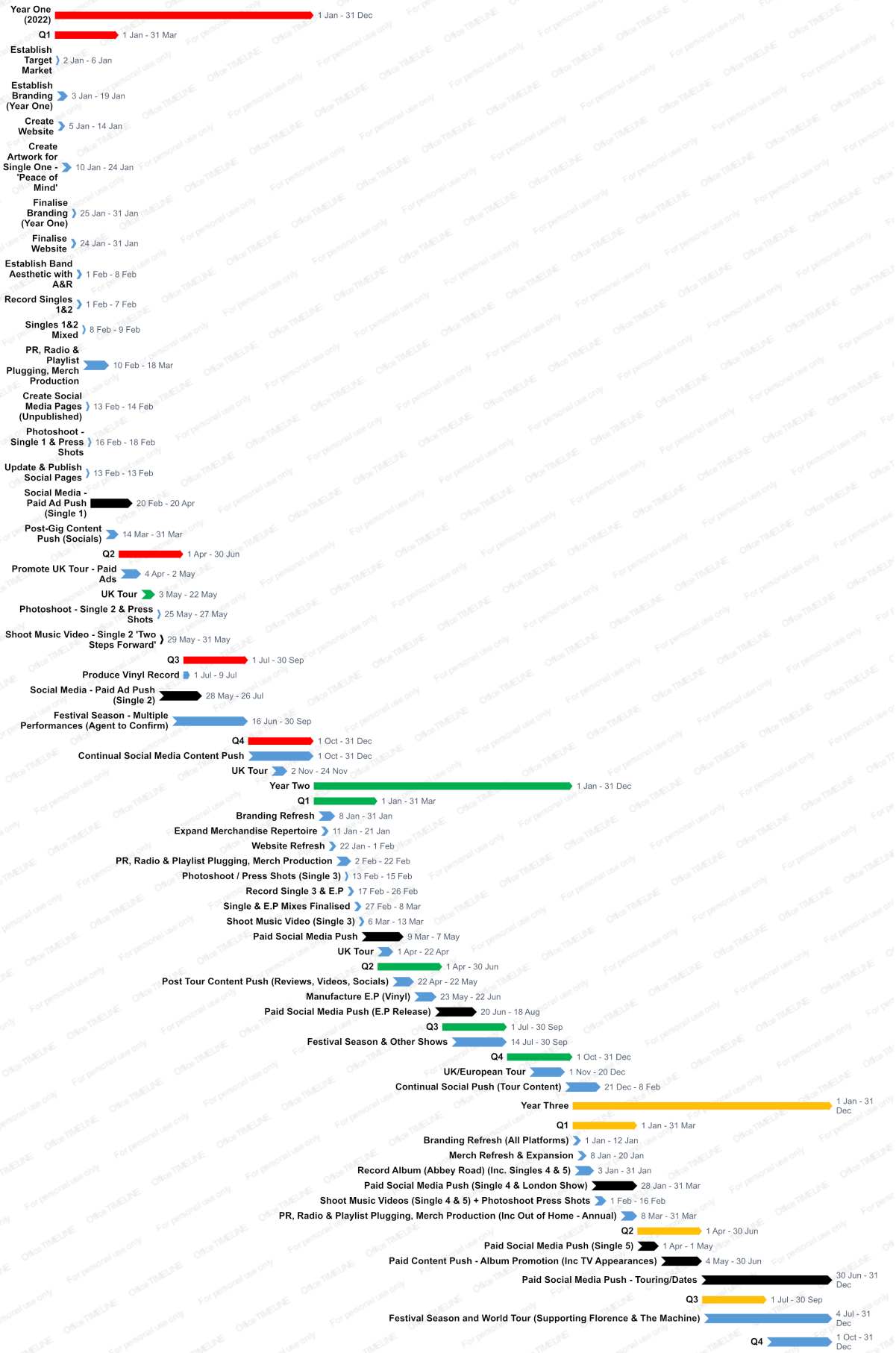
Activity	Cost
Branding design, Logo & Iconography	£500.00
Photoshoots & Edits	£1,500.00
Music Video Shoot	£4,500.00
Live Agent Fees	£2,500.00
Market Research	£1,000.00
Social Media Ad Spend	£3,000.00
Merchandising Production	£1,000.00
Website Design & Annual Aftercare	£2,500.00
Touring	£4,000.00
Radio Plugging	£1,000.00
Playlist Plugging	£1,000.00
PR Budget	£1,500.00
Release Artwork	£1,000.00
Vinyl Record Manufacture (100 units)	£1,000.00
Advertising	£5,000.00
Marketing Consultancy Fee	£5,000.00
Year One Total:	*£36,000.00*

Activity	Cost
Branding Refresh	£1000.00
Photoshoots & Edits	£3000.00
Music Video Shoot	£10,000.00
Live Agent Fees	£5,000.00
Continued Market Research	£1,500.00
Social Media Ad Spend	£7,500.00
Merchandising Production	£2,000.00
Website Refresh & Annual Aftercare	£3,000.00
Touring	£10,000.00
Radio Plugging	£2,500.00
Playlist Plugging	£3,500.00
PR Budget	£4,000.00
Release Artwork	£2,500.00
Vinyl Record Manufacture (200 Units)	£2,750.00
Advertising	£10,000.00
Marketing Consultancy Fee	£10,000.00
Year Two Total:	*£78,250.00*

Activity	Cost
Branding Refresh	£2,000.00
Photoshoots & Edits	£4,500.00
Music Video Shoots	£27,500.00
Live Agent Fees	£7,500.00
Continued Market Research	£2,500.00
Social Media Ad Spend	£7,500.00
Merchandising Production	£4,000.00
Website Refresh & Annual Aftercare	£5,000.00
Touring	£75,000.00
Radio Plugging (International)	£7,500.00
Playlist Plugging	£5,000.00
PR Budget (International)	£10,000.00
Release Artwork	£4,000.00
Vinyl Record Manufacture (500 Units)	£4,000.00
Advertising (International)	£100,000.00
Marketing Consultancy Fee	£25,000.00
Year Three Total:	*£291,000.00*
Three Year Total Cost:	*£405,250.00*

Project Management Timeline





Fauna - 3 Year Campaign Timeline

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BBC Music Introducing - https://www.bbc.co.uk/programmes/articles/4wSZbmPkNVYMKpcHqPmkClp/frequently-asked-questions#:~:text=In%20order%20to%20access%20your,associated%20with%20an%20Introducing%20profile.
Latitude - https://www.latitudefestival.com/
Reading and Leeds - https://www.readingandleedsfestival.com/
Standon Calling - https://standon-calling.com/
Boardmasters - https://www.boardmasters.com/
Glastonbury Festival - https://www.glastonburyfestivals.co.uk/
Rock Werchter - https://www.rockwerchter.be/en/
Isle of Wight Festival - https://isleofwightfestival.com/
Victorious Festival - https://www.victoriousfestival.co.uk/
Primavera Sound - https://www.primaverasound.com/en/barcelona
South by Southwest - https://www.sxsw.com/
All Points East - https://www.allpointseastfestival.com/
Festicket - https://www.festicket.com/magazine/discover/top-20-music-festivals-in-the-uk/
Y Not? Festival - https://ynotfestival.com/
TRNSMT Festival - https://trnsmtfest.com/news-post/who-would-you-like-to-see-at-trnsmt2022
Coachella Festival - https://www.coachella.com/
Rock en Seine - https://www.rockenseine.com/en/line-up/
Bilbao BBK Live - https://www.bilbaobbklive.com/en/
Waves Festival - https://www.wavesvienna.com/

Touring/Venues
Ditto Music - https://dittomusic.com/en/blog/how-to-plan-a-tour-for-your-band/
Patterns, Brighton - https://patternsbrighton.com/
The Wedgewood Rooms, Portsmouth - https://www.wedgewood-rooms.co.uk/
The Lanes, Bristol - https://thelanesbristol.com/
The Sunflower Lounge, Birmingham - http://thesunflowerlounge.com/
The Leadmill, Sheffield - https://leadmill.co.uk/
Oporto, Leeds - https://www.oportobar.co.uk/
Arts Club, Liverpool - https://www.academymusicgroup.com/artsclubliverpool/
Tuffnell Park Dome, London - https://domelivelondon.co.uk/

Booking Agencies

Spotify for Artists - https://artists.spotify.com/blog/booking-agents-how-to-get-'em-and-why?utm_source=googlesearch&utm_medium=paid&utm_campaign=2021q1_creator_single_uk_dynamic_search&gclid=Cj0KCQjwiNSLBhCPARIsAKNS4_f8LRkNf3-sBBMK2rPJh4v1aMqXrTQQ1U6KTh0cxO_kysN3X-oSkDYaAuCWEALw_wcB
Paradigm Agency - https://www.paradigmagency.com/music/
ITB - http://www.itb.co.uk/