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Entertainment Marketing

Report

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Introduction

Joëlle Charan is an independent artist of Indian descent, based in the Netherlands (Spotify, 2021a). Her unique style of pop music fuses classical composition with Indian instrumentation. I was approached to help on Joëlle's debut project which included 11 tracks divided into 2 EPs. This report will detail my strategy for taking the music to market. A combination of original artefacts and conceptual plans will evidence my entrepreneurial skill to exploit available resources and opportunities. Well established marketing principles and current industry best practice will form the bedrock of this report and will demonstrate my own personal qualities and skills in planning and campaign management.

An artist campaign of this size is an extremely complex structure which requires an individual to manage a number of moving parts. In order to remain organised, I have formulated a framework for an artist campaign which can be observed in Appendix A. Each stage is a hyperlink which takes the reader to the relevant folder. Each folder contains the strategy and assets for that element of the campaign.

This framework is an extremely useful resource which enables a project manager to cover each element of a campaign in a step by step process. Moreover, upon completion of a strategy, this framework allows the project manager to highlight any strategic holes which need to be addressed. The simplification of the marketing plan in this way is helpful in creating synergy across the campaign which is essential to ensure it runs smoothly (Macy, Rolston, Allen & Hutchison, 2016, p. 108).

Preliminary Research

Through my preliminary research I will explain where the project was when it first came to me as well as provide some context on the artist herself. The purpose of the preliminary research is to evaluate the project and suggest the extent of support it needs to reach its full potential.

This project was first introduced to me in December 2020. Joëlle had two EPs; *Ashira* and *Silhouette* which you can access through the hyperlinks (Rowell, 2020). The EPs had already been released along with official music videos as well as a PR and radio campaign. The EPs were later taken down for re-release as they had only achieved limited success. The prior release had not been a total failure. The two music videos have achieved a combined total of 43k views at the time of this writing (YouTube, 2021). Despite this reach, Joëlle failed to secure any notable press or radio coverage in the U.K. As a part of my preliminary research, I sought to assess why this was the case to avoid making the same mistakes.

As a result of this assessment, a section of which can be observed in Appendix A, I concluded that we had to create a new concept for the project. It should reflect Joëlle's multiple strengths, characteristics and inspirations which inform her writing process rather than to focus on one superficial element. The way Joëlle writes is to observe things which occur in her life and then to tell these stories through the creation of elaborate dreamworlds (Charan, 2021a). This intent can be easily missed upon first listen. Our concept, therefore, was to accentuate the dreamworlds Joëlle creates through her music and to find a way to encapsulate listeners within her stories.

In order to evaluate the extent of the support Joëlle would need, we carried out detailed health checks across her socials, team and musical activity. It was concluded that Joëlle would need a full range of support to help realise the concept, form the creative, assemble a team and manage the campaign. As a self-funded artist, this would prove to be extremely costly and so it was also concluded that we would need to seek additional funding.

A&R

It is important that every element of the campaign reflects the concept we are attempting to convey. With respect to Joëlle, the music needed to achieve two goals. Firstly, it needs to be modified to align with the concept, to invite listeners inside of her dreamworld and stories. Secondly, to increase its commercial appeal, it is important that focus tracks are suitable for radio. We have decided to change the format of release. Instead of releasing two EP's, we wanted to turn the individual pieces into one long song to create the impression of a story being told from start to finish. In order to do this, connecting sections would need to be

included to create seamless transitions from one song to the next. It is understood that the continuing trend is for songs to get shorter and shorter (Sutherland, 2019; Chadwick, 2020; Mack, 2019). This is not a hard and fast rule. In the context of albums, artists regularly still exceed 4 minutes on their tracks. *Ghetts* supports this claim, with the opening two tracks of his No. 2 Album *Conflict of Interest* exceeding this run time (Spotify, 2021b; Courtney, 2021). Furthermore, *Ghetts* similarly employs creative orchestration to create a seamless transition between many of his tracks (Spotify, 2021c). The effect, in this case, has been to create the feeling of a melodrama playing out, reflecting Ghetts' dramatic rise to fame. We want to push this further, creating one long song to encapsulate listeners within Joëlle's dreamworld. The songs will be delivered to DSPs as individual tracks to allow listeners to add their favourites to playlists where they wish. The connectors will remain, and the use of the single long play song will be further explained elsewhere in this report.

The remixing of the album and the creation of the instrumental connectors has been carried out by John Reynolds (Sinead O'Connor, Passenger, U2) with whom we have a personal connection. Upon the completion of single *Man in a Town Car,* Jo Hart was satisfied that the track was now far more suitable for radio (Hart, 2021). We are satisfied that this strategy achieves our two aims. You can listen to the full version of *Upstream* here.

Branding

Branding defines how an artist is to be perceived by the target audience, the wider public, the press and the industry (Macy, Rolston, Allen & Hutchison, 2016, p. 86). Our methodology involves building a complete artist profile for Joëlle before employing a comparative analysis to aid in identifying a target audience based on demographics and psychographics (Ferrone, 2021).

To build up a picture of Joëlle as an artist, we engaged in a number of casual conversations to develop familiarity before asking her to complete a questionnaire to fill in some of the gaps. Unfortunately, many of these conversations involved sensitive information which I am not able to discuss at length. Appendix A shows the questionnaire which Joëlle filled out to help fill in some of the gaps around her brand.

When evaluating an artist's branding, it is useful to consider the 7 S's which help to suggest how well the artist will be able to stand out in a competitive market (Ferrone, 2021).

Singing

Joëlle has been classically trained at the Amsterdam conservatoire and the New York School of Jazz and Contemporary Music (Charan, 2021a). Her voice is incredibly distinctive and almost operatic in quality. Her distinction emanates from this operatic vocal blended with classical / pop stylistic techniques and Indian instrumentation.

Songs

Joëlle's songs are intricate and well developed. They are inspired by real life events which are extremely relatable although they are woven into fantasies which can make them less accessible. It is possible to denote a Disney-like quality in Joëlle's songs which combine with a slow tempo to deter younger audiences. The production by John Reynold's has helped to modernise *Upstream*. Combined with a powerfully engaging multimedia marketing campaign, these songs are able to stand out on DSPs and appeal to radio.

Style

Joëlle has been portrayed in predominantly Indian dress which supports the notion that this is the root of her inspiration. While her heritage remains a vital part of her identity, it is important that we don't pigeon-hole Joëlle and make her less accessible to a wider audience. We will therefore need to work on a style which infuses her Indian heritage and love of Western fantasies in the same way as her music.

Star Quality

Joëlle is an inherently calming individual. She is introverted and observational, absorbing a huge amount of information from the world around her and processing her thoughts and feelings quietly. Kindness and empathy are of the utmost importance to Joëlle and she is unfailingly polite. This nurturing nature appeals to people and can often inspire people to support her for nothing in return. Despite her intelligence, she remains humble and has a child-like quality to her character.

Story

Escapism has always been the foundation of Joëlle's music. She has used music to escape from certain hardships within her own life as well as to cure the sadness of others. At this time, I am unable to explore this element any further.

Stats

Joëlle has displayed an ability to reach audiences with over 26k spins on her first single *I Believe In You* (Spotifyd, 2021). However, her stats are very imbalance due to her novice approach to social media and inability to truly engage with her audience on such platforms. This is an area which we need to heavily develop.

Squad

Joëlle has a strong network of musicians to work with in the Netherlands which has enabled the production of this project (Charan, 2021). She has also worked with capable industry professionals in the past including Jo Hart (Radio) and Lara Goodfellow (PR). Nevertheless, we will need to look into building out this team to cover more potential revenue streams such as streaming and sync.

Joëlle is a complex artist and so a comparative analysis needs to take into account the many influences and audiences which she may appeal to. Drawn from gut reactions and Joëlle's personal influences our comparative analysis takes an in depth look at Sheridan Smith, Barbara Streisand, Bette Midler, Joe Hisaishi, Steve Reich and Harshdeep Kaur. Based on a detailed cross artist comparison we have developed a basic profile of our target audience.

- UK Based
- Female
- 18 – 44 (More specifically 25-34)
- White, English speaking
- A particular affiliation to Disney
- Interested in specific areas including 'family, friends and relationships', 'toys, children and babies', 'music' and 'art and photography'.

(Chartmetric, 2021a; Chartmetric, 2021b; Chartmetric, 2021c; Chartmetric 2021d; Chartmetric, 2021e; Chartmetric, 2021f)

This list is not exhaustive but has certain implications. For example, it may be important to target Facebook more aggressively as it has an older usership than Instagram (Barnhart, 2021).

Marketing

Having solidified our branding and clarified the general direction of our campaign, the concept needs to be nailed down. This will inform all decisions as we progress through our campaign. Our concept learns from the mistakes of past campaigns. It takes into account Joëlle's branding and transforms a strong record into something with a workable narrative which can engage an audience over an extended period of time.

Creative

Our creative needs to combine our artist branding with our marketing concept to inform the creation of deliverables which will engage our target audience. With a slower tempo and non-standard instrumentation, *Upstream* will likely have a more difficult time engaging an audience constantly surrounded by new music and advertising. We can draw inspiration from past campaigns to inform how to best engage our audience. In 2019, Brian Eno re-released his album, *Apollo: Atmospheres and Soundtracks.* Through a targeted visual campaign which utilised 'enriched listening' and strong visual elements to achieve his first ever UK top 20 album (Music Ally, 2019, p. 18).

The organised moodboard in Appendices …. show the creative process we need to follow. Our creative timeline is then illustrated in Appendix …. The timeline outlines the way in which we will communicate our concept through various avenues of promotion. Our strategy combines technologies like AI driven listening, a carefully tailored social media strategy and other digital assets to build listeners to a climax. At this point, our concept will be fully realised before unwinding over the following months. These elements will be explored in more detail later.

Campaign

The creation of our ideal campaign will undoubtedly incur significant costs. It is unlikely that our plans could go ahead with Joëlle funding the project herself and so it is important that we seek additional funding. Capitalising on an existing distribution deal with Believe, I created a pitch to present to their label manager including a full budget (Rowell, 2021). My presentation can be observed in appendix … and has resulted in an additional £15,000 in funding.

Our release strategy seeks to maximise the potential for radio play whilst also adhering to our original concept. It is important that we open the campaign with *Stolen Moments.* This is unlikely to receive much attention from radio, not least of all because of its 7/8-time signature (Charan, 2021). This is a conceptual release. *Stolen Moments* deals with the sense fleeting life and will be partnered with a creative asset to create a sense of rewinding the clock to who Joëlle was before she wrote the album. It places the listener at that same point, ready to embark on this fairy-tale. The next two singles will be *Dragonfly* and *Man in a Town Car.* These are more radio friendly songs which will be more accessible to the average listener. Having said this, they also present the breadth of Joëlle's instrumental decisions, solidifying this as a stand-out project.

I. Radio

We will embark on a regional radio campaign with Jo Hart. Jo Hart is a leading figure in specialist, regional and student radio (Hartmedia, 2021). We will not carry out a radio campaign for our first single which is unlikely to achieve any desirable spots and would therefore not be an intelligent allocation of funds. On a national level, we will seek the services of James Passmore of 'Plugged In PR". Bon Iver, an artist with a very similar target audience to Joëlle, achieved considerable success on his *i,i* campaign utilising Passmore's expertise for U.K. radio play (Musically, 2019). To limit costs and to maximise the potential of the record, we will seek national plugging across the second and third singles.

II. Adverts

Seeking long term success will involve moving fans down the 'marketing funnel' (MusicAlly, 2021). We do not want to spend money where it will likely be wasted. Our first aim, therefore, is to target growth across socials before later targeting Spotify. Across the release of single 1 and 2, we will run an Instagram growth campaign, utilising Facebook Ads manager to target Joëlle's likely fanbase. We will simultaneously run a YouTube growth campaign utilising Music Ally's (2021) best practices to maximise effectiveness. It will be particularly important to weigh the benefits of lower cost 'vanity metrics' against higher cost engagement which is more meaningful. The balance here will involve stimulating early low-cost clicks before increasing spend to generate meaningful engagement. Following the release of single 3, we will engage in a Spotify growth campaign. For this, we will utilise ToneDen to stimulate meaningful growth in Spotify followers before the release of *Upstream.*

N.B. Remarketing will form a major component of our strategy. Through the creation of 'lists' and 'similar audiences' we will be able to limit our spend (MusicAlly, 2021).

III. TV

Television will remain a low priority for our campaign. It should be noted that shows such as *Good Morning Britain* remain popular amongst Joëlle's target audience (YouGov, 2018). We will therefore consider the services of *Your Army* following the release of *Upstream* if there is sufficient momentum in the campaign. *Your Army* have been chosen because of their roster which includes the likes of Joy Crookes and Ghetts, who's recent TV appearances had a positive impact on the final chart position of *Conflict of Interest* (Your Army, 2021).

IV. PR

As with our adverts, it is important to employ PR pushes at the correct moments to take the most economical approach possible. We will begin after the release of single 3, aiming specifically at industry magazines such as Music Week. The main push will follow the release of *Upstream.* The focus of the story will be the creation of the digital storybook asset

and the incorporation of Artificial Intelligence into our strategy. This will grab the attention of readers and push them to explore what we've been releasing. The focus will be the music but there is no point in talking about all of these amazing assets if none of them are available for use. This is why we will delay out push. We will use Lara Goodfellow from 'Sonnet Music' as she is already familiar with this project and has expressed her excitement at the plan we have proposed (Goodfellow, 2021).

V. Email / Website / Merch

Email remains a very impactful method of promotion despite the growth of social media. More people use and check their emails daily than social media platforms. Email updates also do not compete with algorithms for fans to receive them (Ditto Music, 2018). An email list is a useful indicator of how successfully you are moving fans through the marketing funnel. We will therefore set a mailing list up for Joëlle and make this visible across her socials. We will not heavily promote it.

Joëlle already has a website fit for purpose (Charan, 2021). We will not need to make any changes here, although we may utilise this site to showcase assets such as the digital storybook. This will help to drive listeners to her website where we can re-direct them through to DSPs.

We have no plans for merchandise at this time as we first need to identify her core fanbase.

VI. Social Media

Our role on social media will be advisory and educational. We will ensure that Joëlle is aware of best practices across social platforms. We will make sure that all key deliverables arrive in advance and coordinate social posting with the campaign. Our focus will be Instagram. Although Facebook is considered to have an older usership, Joëlle's target audience can be found on Instagram also and this platform is better suited to a campaign which is inherently aesthetic.

Our top priority is to have a 'platform cleanse', removing any mention of the singles being released before and ensuring that each platform is optimised for discovery. Our guidance on this cleanse can be observed in appendix …

a) Instagram

Instagram is an inherently aesthetic platform (Music Ally, 2021). This makes it an invaluable tool to our campaign. While certain elements will rely on the use of other platforms and site, Instagram is where we can entice Joëlle's growing audience and redirect them towards streaming platforms. Joëlle is inexperienced on Instagram and has little understanding of how to systematically grow her followers. In the months leading up to our campaign, we are encouraging Joëlle to post twice every week to achieve two goals. Firstly, this increase her comfortability on the platform. Secondly, this will provide a base of engaging content for new followers to explore once our campaign begins.

Throughout the campaign we will exploit the full range of Instagram's formats to varying degrees. We will utilise Reels and IGTV to post teasers to the visualisers which we create for each single to encourage followers to go to Joëlle's YouTube channel. Instagram will have a key role in communicating our concept to Joëlle's audience. For instance, our first post will proceed the release of *Stolen Moments.* We will use a carousel of photos from present day, moving backwards to Joëlle studying at the Amsterdam conservatory. This will emulate the effect of *Stolen Moments,* rewinding the clock back to the start of the fairytale.

A rough outline of our key posts can be found in the timeline under appendix …

b) YouTube

Having been optimised, we will pay little attention to YouTube for now. YouTube is a complex platform which, like other socials, requires regular posting to grow subscribers (YouTube Music, 2021). Until the campaign starts, Joëlle will likely be unable to produce regular content for the platform. Her YouTube channel will be the location for all of our single visualisers and other long-form content once the campaign has begun. Once this has started, we will maintain regular posting to YouTube, creating new content such as 'Lyric Videos' with Rotor. The full details of our key posts can be found in appendix …

VII. Other

Due to COVID-19, we are unable to instigate any sort of live experiential campaigns. Instead, we will seek digital opportunities to help promote our concept.

a) Digital Storybook

Our aim is to invite people into Joëlle's writing process and to present our campaign much like you would a classic children's tale. Joëlle has expanded on the narrative's behind each song which we will turn into prose. We will then craft a digital storybook filled with animations, Indian inspired designs and hidden information on Joëlle's inspiration. Listeners will be encouraged to read this book whilst listening to the album to enhance the listening experience.

b) Artificial Intelligence

Rotor are a company which provide a fast solution to making music videos for many artists and labels (Rotor, 2021). We are speaking to the owners of Rotor about creating a bespoke solution for our campaign. My idea is for an AI machine to create an album length music video which is unique to each person that takes part in the experience. A single person could watch it a number of times and each time the experience would be unique. As well as fulfilling our concept of allowing listeners to be engulfed within Joëlle's dreamworld, utilising AI in this way is an example of doing something new, first. We expect this to attract additional media support.

c) Playlisting Support

Attaining a place on high-ranking Spotify playlists is one of the key factors in achieving high streaming numbers on the platform (Ross, 2020). While streams do not equate to engaged fans, they can be a useful indicator of success and open up new opportunities down the line.

We are therefore exploring the feasibility of working with a well-known Spotify plugger who was formerly employed by Spotify in the US. Two separate campaigns will be run in succession. The first will seek placements on pop/R&B playlists to showcase *Upstream.* The second campaign will seek support for *Downstream,* the instrumental version of the album. We feel that with her ornate orchestrations, we will achieve success across Focus, Sleep and Wellness playlists across Spotify.

d) Live

Joëlle is based in the Netherlands where we predict it will be extremely difficult to perform as Europe tackles an emerging third wave of coronavirus infections (Minelle, 2021). Livestreaming has become increasingly prominent throughout the pandemic. Around 90% of regular concertgoers have replaced live shows with live streams over lockdown and around 70% of those have said they will continue to attend live stream once the pandemic is over (Cooke, 2020). In place of a tour we will host a single live stream show broadcast globally from Amsterdam. Joëlle has access to a group of well renowned performers who she can rely on to take part in the show. The full costings for performers can be seen in appendix … Showing the performance only once when the campaign is at peak interest creates an artificial supply deficit which will help to boost sales (Wikström, 2020). This is a technique which has been utilised in the past by Damien Dempsey to increase the revenue of his live performances (Rowell, 2021). Sales figures and engagement from this performance will act as leverage when negotiating further performances.

As the UK begins to open, we will seek to manage a short UK tour between summer and autumn. This will help to consolidate our success and complete the conversion of fans to listeners through the marketing funnel. With Joëlle's unique style, our tour will centre on arts venues such as The Barbican, Camden Arts Centre and the Brighton Centre. These venues will not attract a passive audience and so our promotion we will make use of our 'lists' built across the campaign to remarket tickets to fans who have previously engaged with Joëlle's music. We will also seek to boost ticket sales across our digital platforms. YouTube now features ticket integration through partnerships with See Tickets, Ticketmaster and Eventbrite (Cooke, 2019). Ticketmaster is also integrated with Spotify and so this would be an interesting ticketing solution to explore (Dredge, 2016).

Timeline

With all elements of our campaign in place it is useful to plot out how this campaign will play out. This timeline will be subject to constant development and change. However, having a realistic plan in place is the cornerstone of a successful project (Barker & Cole, 2009, p. 13).

Our timeline is not based on specific dates because these are yet to be confirmed. The week by week framework provides a useful structure which can have dates imposed onto it whenever this is appropriate.

Distribution

Autonomy have a long-established relationship with Believe which means we are able to make use of them for distribution services to all major platforms. In addition to distribution services, Believe allow access to valuable analytics and marketing advice provided to projects which are yielding results (Believe, 2021). More important, however, is the relationship that Autonomy have with Believe and the close proximity of their office to ours. This personal relationship allows us to seek invaluable guidance and immediate attention if we experience any issues with their service. The use of a company like Believe, who perform a direct service to the DSPs and collect worldwide, also maximises the potential revenue of our project as it minimises the impact of intermediaries who take portions of streaming income at various points throughout the system (Coldrick, 2019).

Conclusion

In summary, this report provides a general outline of our campaign structure. Many of the creative elements of campaign are still in need of significant development. However, our working timeline demonstrates the way in which we can utilise each element to engage Joëlle's growing audience over a period of months. The report demonstrates my resourceful use of opportunities presented by the Tileyard community as well as a strategic approach to marketing. I have been heavily informed by current industry trends and successful campaigns, whilst also utilising Joëlle's strengths to orchestrate a wholly unique campaign.

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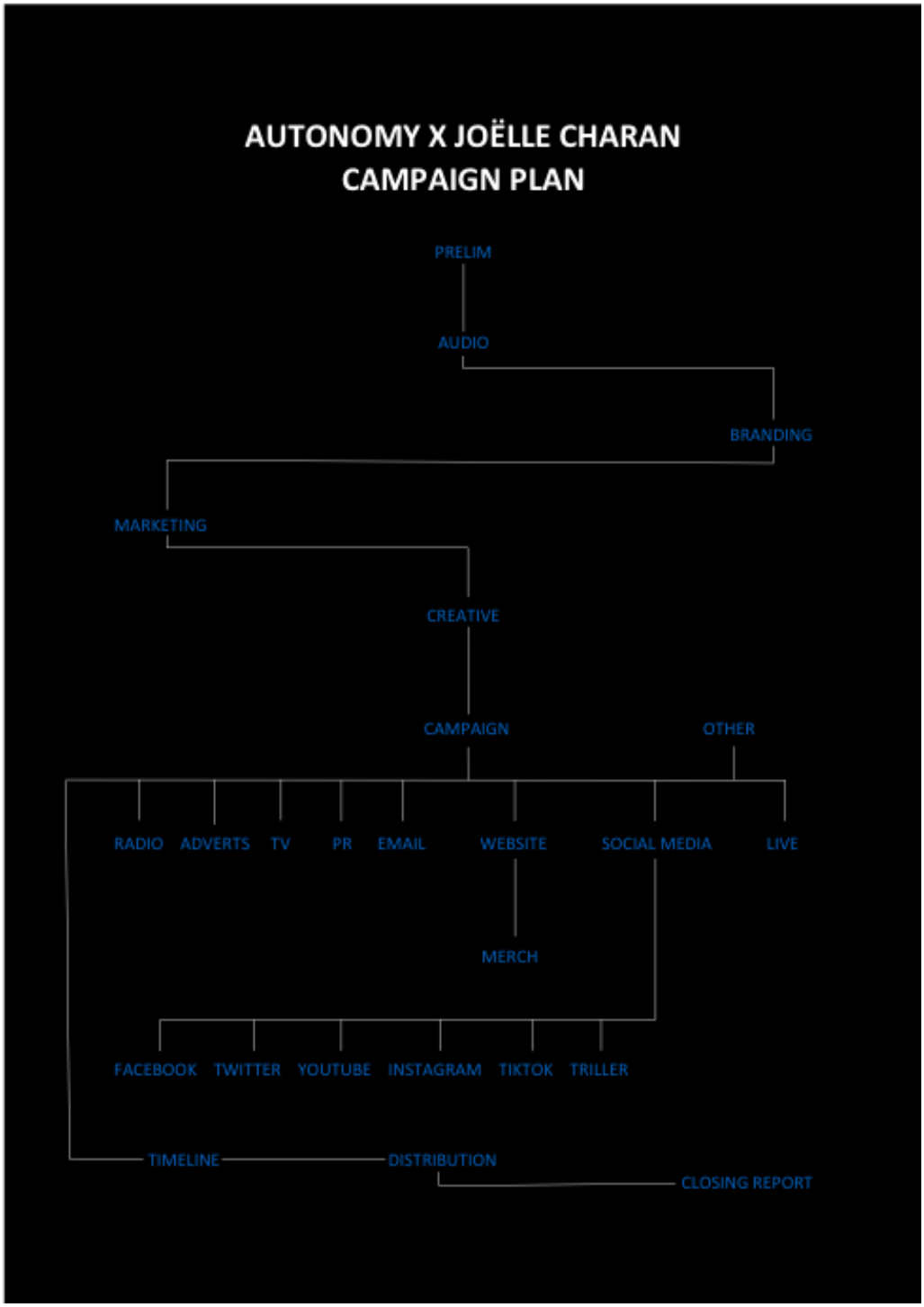
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Appendix A

Campaign Structure



Appendix B

Preliminary Assessment

Preliminary Assessment: Conclusion

Joëlle has Indian heritage, with both her mother and father migrating from the country to the Netherlands before she was born. Joëlle's heritage certainly influences her music, as can be heard through the instrumentation which she uses to colour her pieces. Nevertheless, this is one single element of Joëlle's music. Her songs are about personal experiences and are far more western in style than Indian. She has been raised her entire life in Europe and looks to Anglo-American artists such as Laura Mvula and Jamie Cullum as her musical idols. Joëlle has an incredible voice, but she is also an extremely talented composer. She is responsible for all composition, orchestration and instrumentation in her works. In addition, she has a heavy hand in the production of her own music. Her works are ornate, with lyrics which play about with metaphors to add a dreamlike, fantastical quality to the mundane aspects of individual lives and experiences.





In stark contrast to these observations, the assets from the EP's previous release suggests that Joëlle's Indian heritage was the sole focal point of the campaign. Press shots were uninspired, featuring Joëlle in traditional Indian clothing with a grand Piano also draped in Indian patterned fabric. Likewise, Joëlle's Spotify bio was overwhelmingly focussed on her nationality, suggesting that she draws her inspiration exclusively from her heritage. This revamped campaign needs to capitalise andaccentuate her various strengths as an artist with a complex character and a unique compositional style.

Appendix C

Branding Questionnaire

Artist Assessment

What we are trying to represent in the artist branding

Email address *

joellegoercharn@gmail.com

THE ARTIST'S PERSPECTIVE

How the artist / the artists persona perceives the world

Is there a certain message you portray as an artist? *

Inspiring forgiveness and empowerment, and encouraging love and acceptance for yourself and others.

Introverted or extraverted? *

- (●) Option 1
- ( ) Option 2

observational or conversational? (focus) *

- (●) Option 1
- ( ) Option 2

Abstract or representational? (aesthetic) *

- ( ) Option 1
- (●) Option 2

Loud or quiet? (colours) *

- ( ) Option 1
- (●) Option 2

THE MOOD

what mood does the track/EP/album put you in? *

My previous answer was 'pastel' colours. This answer: calming, dreamy, emotional, visional.

What emotions would you use to describe the music? *

Love, courage, kindness, devotion/believe, daydreaming, tenderness, nostalgia, empathy, romantic (not amorous)

PERSONALITY

How would you describe the personality of your artist persona/entity? *

Kind, sweet, creative, intelligent, hard working, stubborn, modest, self-conscious, funny, impatient, proud, perfectionistic.

WAY OF LIFE

This is a reflection of the artists target market, it's how the artists target audience live their life or the life they aspire to be living, it's what appeals to them, the type of things they would associate themselves with is the same type of things the artist would connect with.

If the artist character were in a movie, what would the scenes be like? What settings would there be? *

The ambiance and scenery that surround novels like 'Pride and Prejudice' and 'P.S. I Love You'.

If the artist had to do the same thing every day for the rest of their life what would their routine be? (Can't be music) *

Taking long walks in nature, spending time with my loved ones, studying cetaceans, birds and other animals, travelling around the world with my Mum, drinking good coffee and tea, writing in the local coffee shop, drawing, painting, studying English at university, yoga, working out, acting, visiting concerts, plays, musicals etc. Still I would always try to find new ways not to have to do the same routine forever.

What's the artist's background, where are they from? What ideas / struggles / inspiration came out of this? *

I was born and raised in Amsterdam to a Catholic mother and a Hindu father. I feel empowered by my mixed heritage and religions. My dad is a descendant of indentured labourers from northwest India who worked under harsh conditions in Suriname following the abolition of slavery. Growing up I remember experiencing racism, homophobia and other forms of hate and injustice. I have always felt strongly about the latter, and so practice philanthropy as much as I can. I feel there isn't enough humanity in this world. With my music I want to make people happy. I am concerned with every kind of oppression and admire Angelina Jolie for the incredible work she does for the United Nations. Also, I am fanatic when it comes to animal welfare and donate to the World Wide Fund for Nature every month. My dream is to become an ambassador for Greenpeace Oceans.

Are there any causes / passions other than music that the artist cares about? *

I love animals, reading, writing, drawing, travelling (if possible), keeping up with the film industry, visiting museums and taking long walks in nature.

Does the artist have any mantras? *

'Never give up, never surrender.'

What is the artist's idea of paradise? *

Being with my loved ones in another place than hell and not seeing them in any kind of pain, is enough for me. A healthy, happy and equal world where both mankind and animal can live peacefully alongside each other.

Are there any brands the artist loves? *

I love elegance and timeless style, such as classic Chanel, Longchamp and Longines.

Populars, Jocks, Floaters, Good ats, Fine arts kids, The Brains, normals, stoners emo, or loners? *

Floater, The Brain and Fine Arts Kid

This form was created inside of Autonomy Music Group.

Google Forms

Appendix D

Campaign Concept



Concept

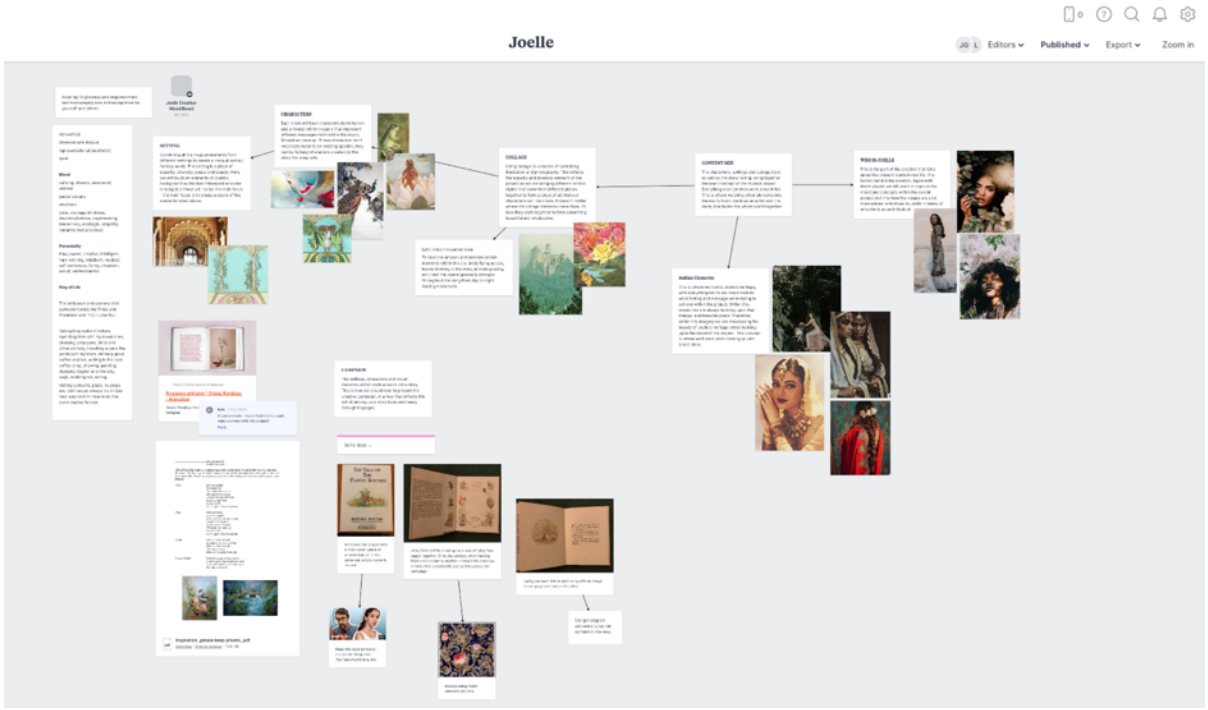
Joëlle's music is rooted in escapism. The content of *Upstream* is an expression of the vivid dreamworlds which Joëlle creates to escape the hardships and complexities of life. The central focus of our campaign is to invite listeners into the writing process which has resulted in these fantastical stories.

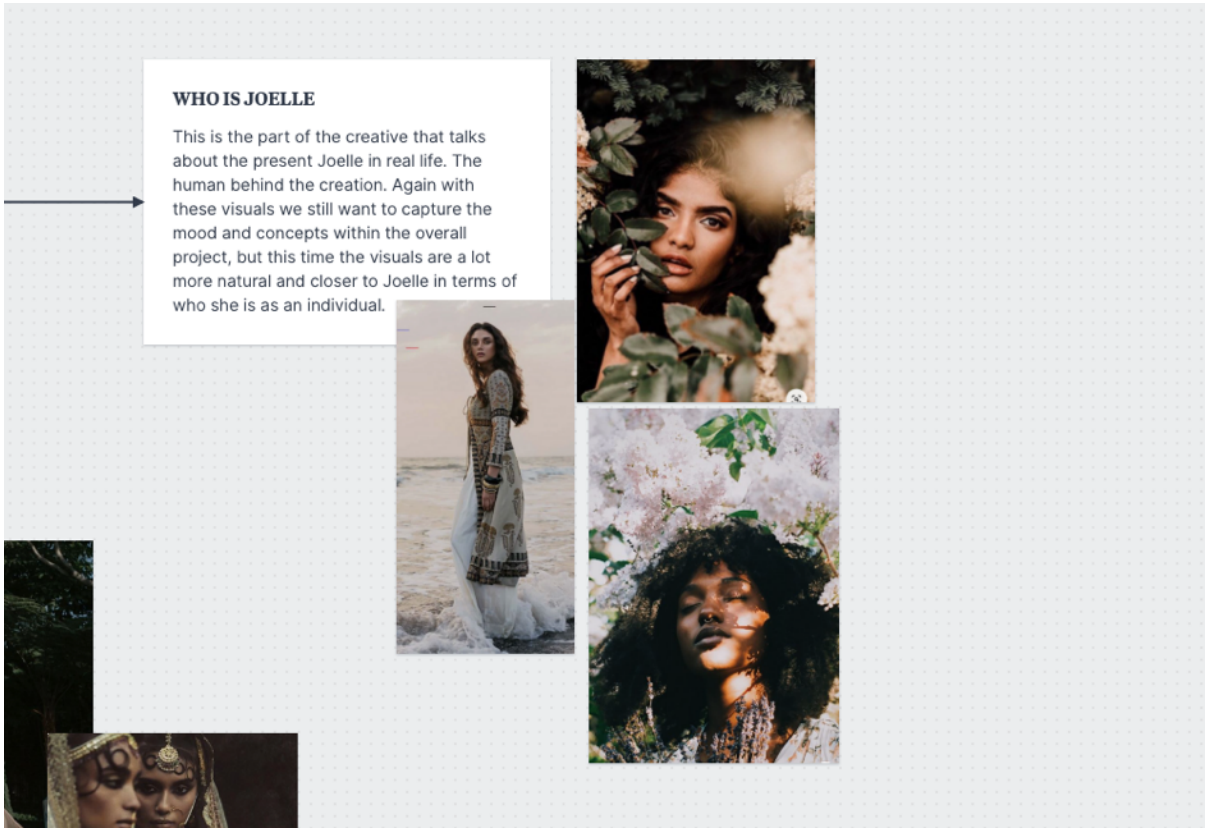
This concept is very much in keeping with Joëlle's branding. She is a storyteller who uses her own imagination to make others happy by allowing themselves to escape into her dreamworlds. *Uostream* is a successful first step to realising this concept. The use of connectors and the extravagant orchestrations of the album create a sense of experiencing an elaborate tale of fantasy which remains subtly relatable because of the content it deals with. We have a target audience which instinctively appears to suit Joëlle's branding and sound.

Many of those within Joëlle's target audience are more difficult to engage with as studies show that the majority of adult's cease discovering new music at the age of 30 (MBW, 2018). Our top priority, therefore, is to create a creative campaign which stands out and is able to envelope a disengaged audience within the album experience. We then need to figure out the best way to deliver these assets to our target audience.

Appendices E-L

Campaign Concept





CONTENT MIX

The characters, settings and collage style as well as the story-telling, bring together the main concept of the musical project. Everything else can then work around this. This is where we bring other elements into the mix to build Joelle as an artist and the entity that holds this whole world together.

WHO IS JOELLE

This is the part of the creative that talks about the present Joelle in real life. The human behind the creation. Again with these visuals we still want to capture the mood and concepts within the overall project, but this time the visuals are a lot more natural and closer to Joelle in terms of who she is as an individual.





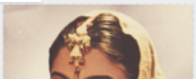


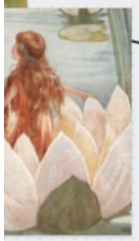
Indian Elements

This is where we nod to Joelle's heritage, with everything we do we relate back to what feeling and message we're trying to achieve within the project. Within this project we are always building upon that tranquil and beautiful place. Therefore, within this imagery we are showcasing the beauty of Joelle's heritage whilst building upon the mood of the project. This concept is where we'll start when coming up with shoot ideas.









COLLAGE

Using collage as a means of combining illustration and photography. This reflects the equality and diversity element of the project as we are bringing different artistic styles that come from different places together to form a piece of art that our characters can live inside. It doesn't matter where the collage elements came from, it's how they work together to form something beautiful and wholesome.

Lyric video / visualiser idea

To take the artwork and animate certain elements within this (i.e. birds flying across, leaves blowing in the wind, animals grazing, etc.) and this scene gradually changes throughout the song from day to night. Adding movement.





Indian Ele

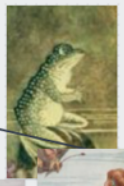
This is wher
with everyth
what feeling
achieve with
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tranquil and
within this in
beauty of Jo
upon the mo
is where we'
shoot ideas

nce for

Joelle Creative Mood Board
89 cards

CHARACTERS

Each track will have characters (both human and animals) within imagery that represent different messages from within the music. Should we develop. These characters don't necessary need to be existing species, they can be fantasy characters created by the story the song tells.



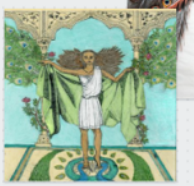
SETTING

Combining all the magical elements from different settings to create a tranquil scene / fantasy world. The setting is a place of equality, diversity, peace and beauty. Here we will touch on elements of Joelle's background as this has influenced who she is today but these will not be the main focus - the main focus is to create a scene of the elements listed above.













Lyric video / visualiser

To take the artwork an
elements within this (i.
leaves blowing in the v
etc.) and this scene gr
throughout the song fr
Adding movement.

CAMPAIGN

The settings, characters and visual elements within each artwork tell a story. This is how we should look to present the creative campaign, in a way that reflects the act of picking up a story book and ready through its pages.

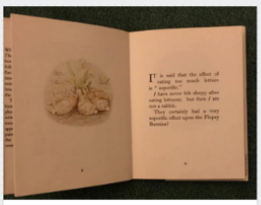
Some ideas ....



Announce the project with a 'front cover' piece of artwork laid out in the same way a book cover is laid out.



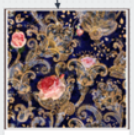
Using fonts & little drawings as a way of tying 'two pages' together. Or in this context, when moving from one concept to another - these little drawings or fonts that consistently pop up throughout the campaign



Laying out each tale or each song with an image on one page and text on the other



Keep this style across all socials for things like YouTube thumbnails, etc.



incorporating Indian elements into this

Using Instagram carousels to lay our content in this way.

introverted

observational (focus)

representational (aesthetic)

quiet

Mood

calming, dreamy, emotional, visional

pastel colours

emotions

Love, courage, kindness, devotion/believe, daydreaming, tenderness, nostalgia, empathy, romantic (not amorous)

Personality

Kind, sweet, creative, intelligent, hard working, stubborn, modest, self-conscious, funny, impatient, proud, perfectionistic

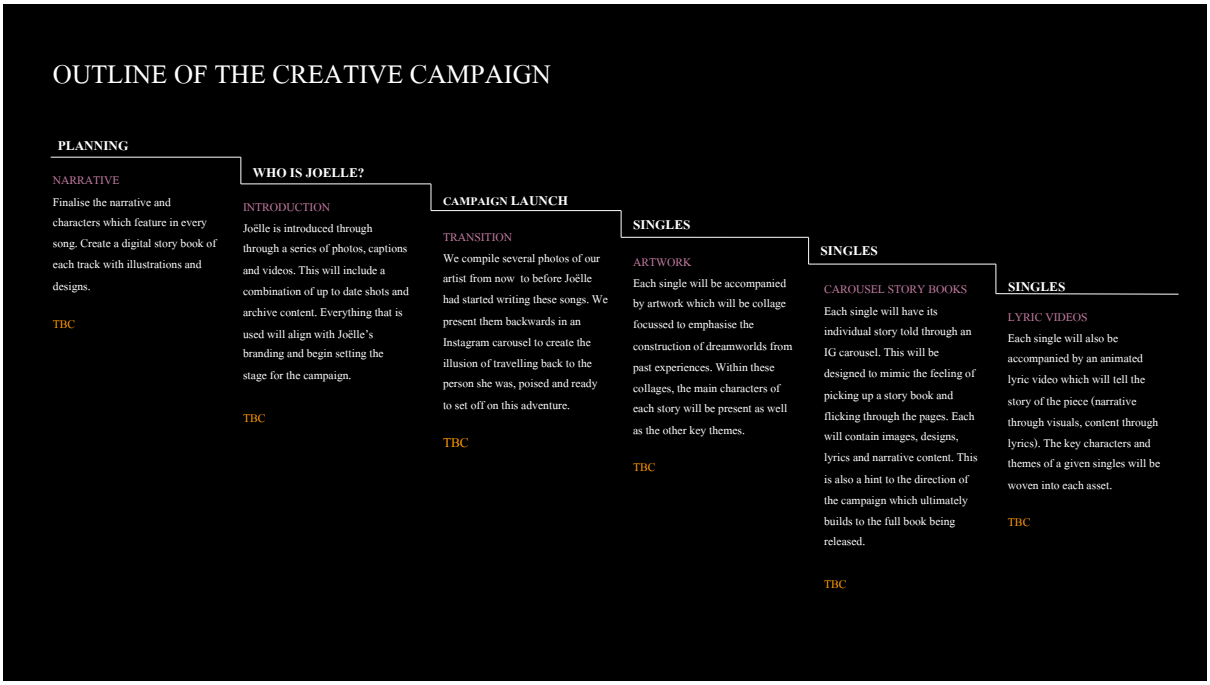
Way of Life

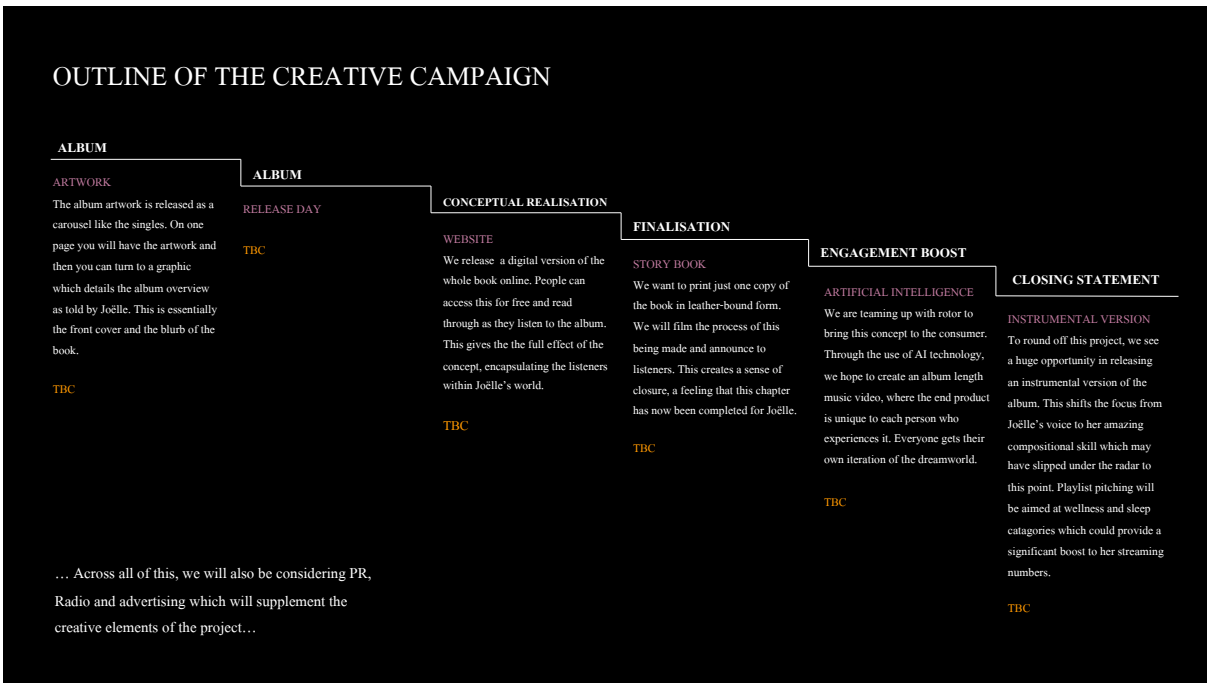
The ambiance and scenery that surround novels like 'Pride and Prejudice' and 'P.S. I Love You'.

Taking long walks in nature, spending time with my loved ones, studying cetaceans, birds and other animals, travelling around the world with my Mum, drinking good coffee and tea, writing in the local coffee shop, drawing, painting, studying English at university, yoga, working out, acting,

Appendix M

Creative Timeline





Appendix N

Believe Campaign Pitch

Joëlle Charan x Believe

Artistic Background

Hailing from a small town outside of Amsterdam, Joëlle has a rich musical background. After graduating from the Conservatory in Amsterdam, she further developed her song-writing skills through a scholarship to study at the prestigious New York School of Jazz and Contemporary Music.

Lyrics, instrumentation and music are all of Joëlle's own making. As a result, her works demonstrate her intricate understanding of composition and orchestration, as well as her phenomenal vocal range. Moreover, the virtuosic singer is more than able to demonstrate her rare talents through captivating live performances. You can watch Joëlle perform here.

In 2020, Joëlle's first release, *I Believe in You*, received acclaim whilst only scratching the surface of what this artist is capable of. Autonomy are dealing with a sonically unique body of work, around which we are orchestrating an adventurous multimedia campaign. Alongside production from the critically acclaimed John Reynolds (Sinead O'Connor, Damien Rice, U2), we have constructed a conceptual strategy which reflects Joëlle's fusion between disparate elements to create something beautiful.



Project Outline

Joëlle's music is rooted in escapism. The content of *Upstream* is an expression of the vivid dreamworlds which Joëlle creates to inspire her compositions. The central focus of our campaign is to invite listeners into the writing process which has resulted in these intricate constructions. The first element of this plan has been to create a body of work in which the individual songs blend with one another seamlessly through interlinking orchestral sections to simulate the telling of a story with different chapters. Creating a strong visual presence is of prime importance. We will deliver a striking visual campaign through a multimedia strategy, designed to create a lasting impression on our audience. We want to mirror the musical approach which combines elements of classical orchestration and contemporary popular practice. As such, a blend of collage and a focus on the natural world will be observable in conjunction with pioneering industry tools such as visualizers and AI technology. This will serve to encapsulate listeners within a sensory experience which grows more affective as the campaign develops













Marketing:

Digital

The digital potential of this project is substantial. John Reynolds production across the album has greatly enhanced the streaming prospects. In addition, his work on singles like *Man in a Town Car* make an extremely unique body of work more radio friendly. This is a viewpoint supported by Jo Hart upon listening to John Reynolds' mix of *Man in a Town Car*. On top of the record, we have the chance to do a separate instrumental release. This extends the playlisting opportunities where we envisage success within Spotify's Wellness and Sleep catagories which attract millions of listeners. In order to maximise the potential of these works, we will perform targeted ad campaigns aimed at driving growth across Instagram and Spotify.

Creative

The creative direction of this project is extremely important. Our strategy is to create and then gradually unveil a series of striking visual assets to attract a growing audience and submerge them within Joëlle's fantastic worlds. The exact nature of these plans will be explored further in the next slide.s

Live

The potential for live is evident. The chance to capitalise on this potential is largely dependent on the ongoing pandemic. However, seeking the most suitable and exciting performance opportunities will remain at the forefront of our plans.

OUTLINE OF THE CREATIVE CAMPAIGN

PLANNING

NARRATIVE

Finalise the narrative and characters which feature in every song. Create a digital story book of each track with illustrations and designs.

TBC

WHO IS JOELLE?

INTRODUCTION

Joëlle is introduced through through a series of photos, captions and videos. This will include a combination of up to date shots and archive content. Everything that is used will align with Joëlle's branding and begin setting the stage for the campaign.

TBC

CAMPAIGN LAUNCH

TRANSITION

We compile several photos of our artist from now to before Joëlle had started writing these songs. We present them backwards in an Instagram carousel to create the illusion of travelling back to the person she was, poised and ready to set off on this adventure.

TBC

SINGLES

ARTWORK

Each single will be accompanied by artwork which will be collage focussed to emphasise the construction of dreamworlds from past experiences. Within these collages, the main characters of each story will be present as well as the other key themes.

TBC

SINGLES

CAROUSEL STORY BOOKS

Each single will have its individual story told through an IG carousel. This will be designed to mimic the feeling of picking up a story book and flicking through the pages. Each will contain images, designs, lyrics and narrative content. This is also a hint to the direction of the campaign which ultimately builds to the full book being released.

TBC

SINGLES

LYRIC VIDEOS

Each single will also be accompanied by an animated lyric video which will tell the story of the piece (narrative through visuals, content through lyrics). The key characters and themes of a given singles will be woven into each asset.

TBC

OUTLINE OF THE CREATIVE CAMPAIGN

ALBUM

ARTWORK

The album artwork is released as a carousel like the singles. On one page you will have the artwork and then you can turn to a graphic which details the album overview as told by Joëlle. This is essentially the front cover and the blurb of the book.

TBC

ALBUM

RELEASE DAY

TBC

CONCEPTUAL REALISATION

WEBSITE

We release a digital version of the whole book online. People can access this for free and read through as they listen to the album. This gives the the full effect of the concept, encapsulating the listeners within Joëlle's world.

TBC

FINALISATION

STORY BOOK

We want to print just one copy of the book in leather-bound form. We will film the process of this being made and announce to listeners. This creates a sense of closure, a feeling that this chapter has now been completed for Joëlle.

TBC

ENGAGEMENT BOOST

ARTIFICIAL INTELLIGENCE

We are teaming up with rotor to bring this concept to the consumer. Through the use of AI technology, we hope to create an album length music video, where the end product is unique to each person who experiences it. Everyone gets their own iteration of the dreamworld.

TBC

CLOSING STATEMENT

INSTRUMENTAL VERSION

To round off this project, we see a huge opportunity in releasing an instrumental version of the album. This shifts the focus from Joëlle's voice to her amazing compositional skill which may have slipped under the radar to this point. Playlist pitching will be aimed at wellness and sleep catagories which could provide a significant boost to her streaming numbers.

TBC

… Across all of this, we will also be considering PR, Radio and advertising which will supplement the creative elements of the project…



Funding

Joëlle's commitment to this project and her career are outstanding. She is always in attendance at our regularly scheduled meetings, taking on board our comments and consistently offering additional insights. Working with her is a delight and we fully expect this level of commitment to continue throughout the year. No better is this demonstrated than by the fact that she is self-funding everything. While this is indicative of her commitment, limited funding presents us with difficult decisions which could limit the scope of the project.

Music

The entire album has now been mixed. We are currently in the process of creating the connectors which will help to turn this collection of songs into our conceptual story.

https://soundcloud.com/jack-smith-35050624/sets/ashira/s-oM1sxyZY6Qg

AUTONOMY // JOELLE CHARAN							
	MONTH 1	MONTH 2	MONTH 3	MONTH 4	MONTH 5	MONTH 6	
MUSIC		S1		S2	A1		
							0
							0
VISUAL ASSETS							
Promo Videos	1500		1500				3000
Betas							0
Photography	500						500
Location/Styling/Make Up							0
ONLINE ASSETS							
Video Editing / Epks / Content /	500						500
Online Advertising Spend							
Spotify Growth Campaign Spend							
MANUFACTURING COSTS							
Promo Stock							0
Stock For Retail							
Artwork (X 10 covers)	1250						1250
MARKETING COSTS							
Ads/Materials/Posters Etc							0
Retail Spend							0
Club Mixes							0
Club Promotion							0
PROMOTIONAL TEAM							
National Radio		1000		1000			2000
National Radio - Mailout / Expenses							0
TV							
National Press, Online Press, Regional Press.		2000					3000
Regional Press							0
Regional Radio, Specialist Regional Radio, Student Radio,							
Regional Radio Promo		1000		1000			2000
Online PR							0
							0
Social Networks / Digital Marketing	1250		1250		1250		3750
							0
							0
SUBTOTAL	5000	4000	2750	2000	1250		15000

Appendix O

Social Media Audit

Getting Your House In Order…

Spotify®

1. Redo Bio

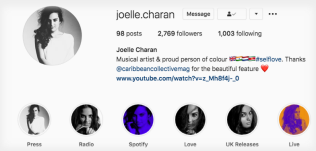
Need to remove the mention of Ashira and Man in a Town Car as if they're already out. I think that we can update the bio to feel more in keeping with the project that we're about to launch.



2. Refine Bio

- *Top line is cool*
- *One more tagline summing up who you are as an artist would be a welcome addition.*
- *Maybe add your location with the pin emoji.* 📍
- *Make sure everything has its own line.*
- *Need to exchange the Caribbean collective 'thank you' with your own link. A 'thank you' is important but really belongs in stories. This is your page and you need to push you across where you can.*







N.B. *Bio's may seem quite trivial but think of them as the **chalk boards outside your restaurant**. We have all seen those restaurants with horrible cheap looking menu's outside which make us not want to eat inside. We want your bio to be inviting to people who take the time to read your 'menu'*

Joëlle Branding

Intelligent and inquisitive – likes exploring new things, new art, new places and new music	Endearingly reserved and polite but brave enough to ask questions of the world around her as well as share her ideas with others	A carer with a calming presence. Believes in the value of both self love and appreciating others	
A passionate love of nature. It inspires her through its changing forms, its innocence and the calming effect it has. Soul freeing which she pours into her music	Proud of her mixed heritage. Instilled with a passion for embracing all cultures, a message which she channels through her art	Spiritual without being overtly religious	Kindness and empathy play important roles in her decision making. This attitude encourages support from those around her.

Instagram: Best Practices
Starting Posting Schedule







Feed
- Two Posts Per Week

Stories
- Three Posts Per Week

IGTV
- One Post Every Fortnight

Live
- When there is something worth discussing

E.g. *This could come from other content. Maybe you asking people for their favourite song could lead to a Live session where you discuss the backstory of a song in more detail.*

Content Audit

Q. Have you or anyone you've worked with on social media bought likes? I am confused about how some of your posts are on over 11,000 likes when you've got around 3,000 followers. It's no cause for stress but we should discuss this to get it in order as we need to address anything that may look suspicious!

Posts to Delete	Reason
29-Nov-20	MIATC
01-Nov-20	MITATC
26-Nov-20	MITATC
12-Nov-20	Ashira
06-Oct-20	Ashira
26-Jan-20	Silhouette
02-Nov-18	Stained Glass and Silhouette
27-Sep-18	Streetlight Silhouette's
20-Sep-18	Streetlight Silhouette's
03-Jun-18	Silhouette

Captions to Edit	Reason	Captions to Edit	Reason
16-Feb-21	Remove Link (RL)	05-Mar-20	RL
05-Feb-21	RL	04-Mar-20	Change caption, removing mention of Ashira and mention of MIATC 'single' but video is fine
29-Jan-21	RL	07-Jan-20	Change caption, removing mention of Ashira
19-Jan-21	RL	23-Dec-19	RL
01-Jan-21	RL	18-Dec-19	RL
30-Dec-20	Change caption which indicates multiple Spotify releases	09-Dec-19	Remove mention of MIATC as a single
17-Dec-20	RL	20-Nov-19	RL
03-Dec-20	RL	28-Oct-19	RL
26-Nov-20	RL	16-Oct-19	Remove mention of Ashira
21-Nov-20	RL	03-Oct-19	Remove mention of Ashira and MIATC
12-Nov-20	RL	03-Oct-19	Remove mention of Ashira and MIATC
02-Nov-20	RL and MIATC hashtag	02-Oct-19	Remove mention of Ashira
04-Oct-20	RL	02-Oct-19	Remove mention of Ashira
25-Sep-20	RL	18-Sep-19	Remove mention of Ashira
21-Sep-20	RL	18-Sep-19	Remove mention of Ashira
19-Sep-20	RL	08-Sep-19	RL
15-Sep-20	RL	03-Sep-19	RL
14-Sep-20	RL	24-Aug-19	RL
04-Sep-20	RL	21-Jul-19	RL across mosaic
28-Aug-20	RL	02-May-19	RL
25-Aug-20	RL	07-Feb-19	RL
24-Aug-20	RL	13-Jan-19	RL
18-Aug-20	RL	08-Dec-18	RL
05-Aug-20	RL	09-Nov-18	RL
01-Jun-20	RL	06-Nov-18	RL
30-May-20	RL	26-Sep-18	RL
13-Mar-20	RL		

Instagram: Best Practices Continues

N.B. On Facebook, things should pretty much stay the same. You can use this in a more promotional and informative manner. Perhaps a few more photos and videos of your musical experiences.

1. As opposed to the informative Facebook, here we want to present you as a fully rounded artist.
2. We locate your community, invite them in and we provide them with a space to interact and enjoy your content.
3. In your **captions,** ask questions and **encourage interaction.**
4. Ask people for their opinions on your tracks, on art etc.
5. In your **stories,** ask people for recommendations on books, films whatever to get people involve in your **community**.
6. Always **tag locations** in stories and feed.
7. **Tag people** in your posts and stories or those who have been involved in the content you're putting out there.
8. Don't be afraid to post long descriptive captions.

E.g. You could tag John, a designer, orchestra members or a venue. They may share your post and extend its reach.

Instagram: Content Ideas

N.B. A lower quality (not too low) but new photo is better than a re-used press pic over and over.

1. Books & Reading
2. Walks and Landscapes
3. Nature
4. Relevant posts from those you follow. Perhaps a person who is talking about a cause that's important to you or maybe just something you really enjoy like a clip of contemporary dance
5. Art / Painting
6. Writing or playing an instrument
7. Things going on in the world around you such as 'Elfstedentocht'
8. Notebook entries or scrapbooking
9. Selfies with something new you learned that day

Reaching Your Community

N.B. Elsewhere I have mentioned the importance of tagging wherever possible. This should be done in the post rather than the caption so that the other person can share

Hashtags

- They help you reach people who will respond to your brand, content and therefore be receptive to your music.
- You already use these really well but its worth making sure your hashtags are effective.

1. You want tags to have between 100k – 1M posts
2. Make sure your hashtags are relevant to your post
3. You need a consistent **business tag** and a **campaign tag** to use alongside your **community tags**

Community Hashtags

N.B. This is not an exhaustive list, just some suggestions you can refer to. Mix them up and keep them relevant!

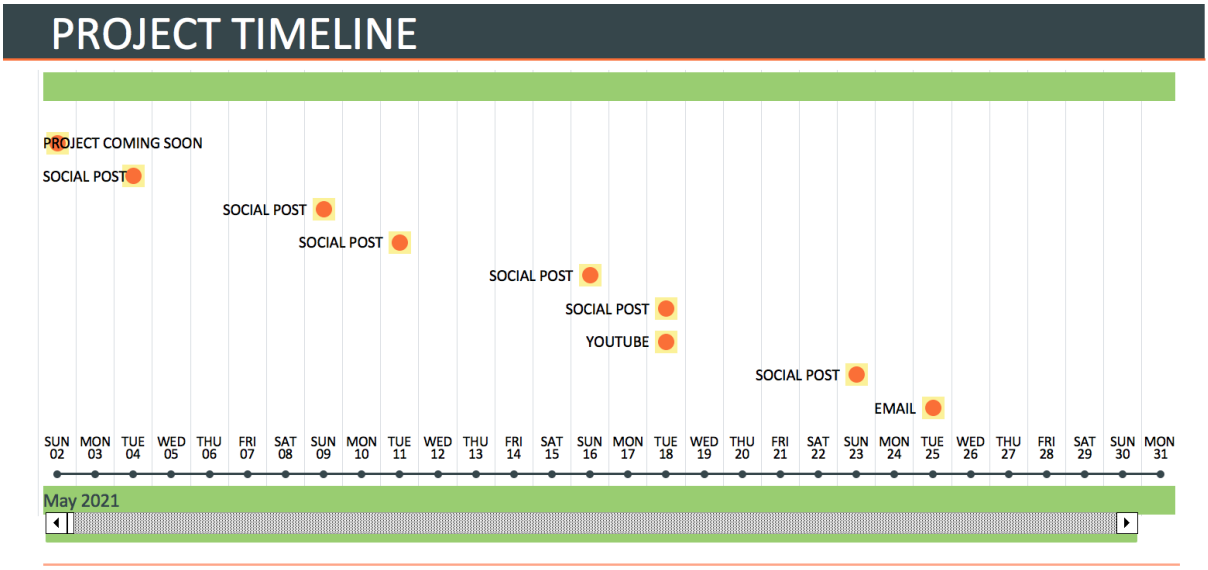
Tag	Posts	Tag	Posts3
natureloverssgallery	1.2m	landscapeshot	456k
natureloversofinstagram	140k	landscapescapture	197k
naturelovers_photogroup	163k	landscapelovers	161k
naturlovers_gr	173k	selfcarethread	916k
naturelover (yellow heart)	314k	salfcarefirst	815k
natureloverforlife	258k	selfcaretip	307k
loveofnature	113k	selfcarepage	378k
lostinthewoods	134k	daydreamer	926k
freshairtherapy	182k	daydreamers	117k
freshairandfreedom	462k	daydreams	204k
freshairclub	392k	dreamworld	509k
freshair (two leaves blowing)	189k	bekindalways	766k
forestwalk	659k	bekindtoanimals	321k
forestwalks	165k	bekindtoyoumind	117k
forestgreen	216k	bekindtooneanother	457k
forestlife	526k	bekindtoothers	135k
forestlovers	595k	indianart	968k
mindsetreset	301k	indianartist	955k
multicultural	665k	indianartists	295k

Appendix P

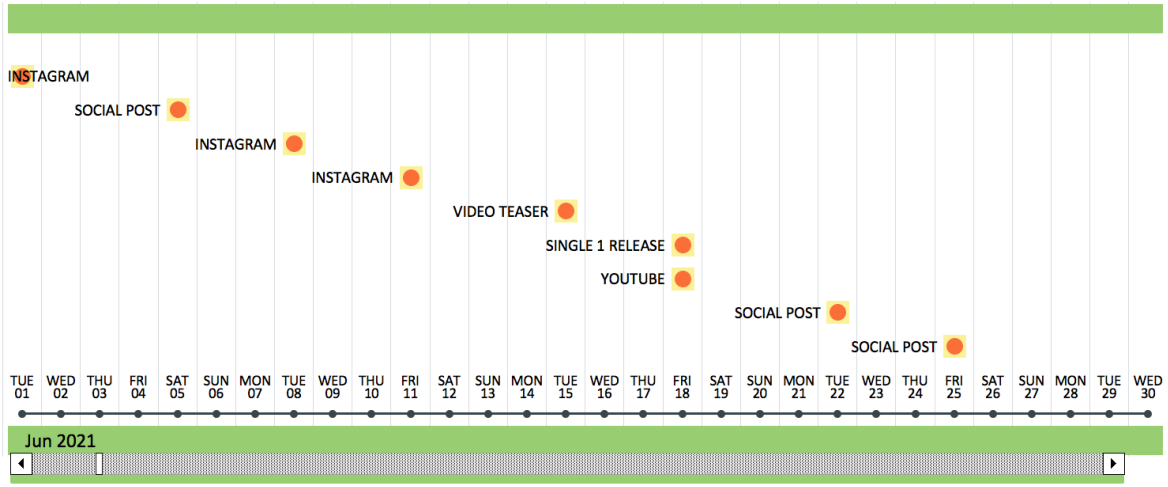
Project Timeline

ENTER START DATE: 02/05/2021

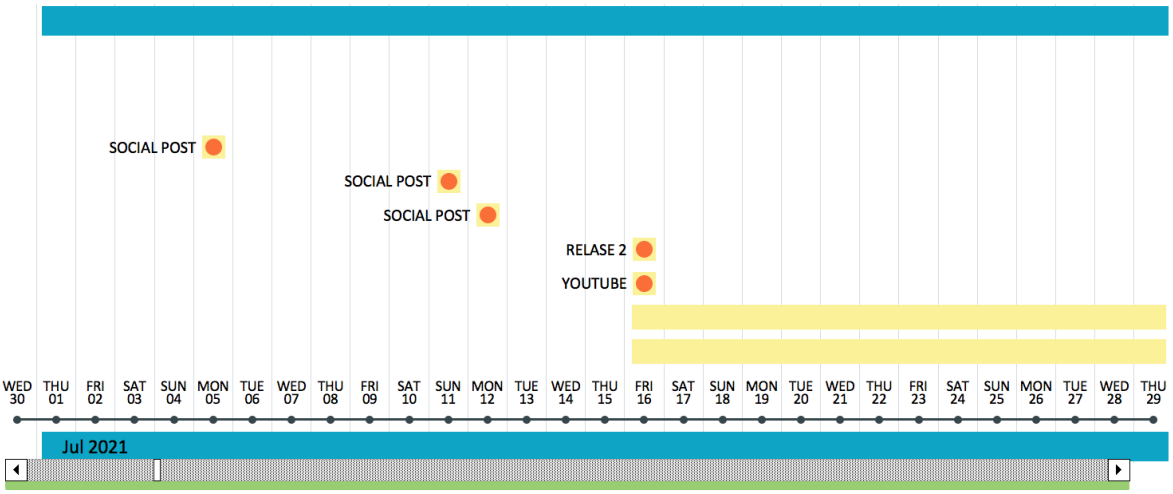
ACTIVITY	START	END	NOTES
Project Coming Soon	02/05/2021		Announcement across all socials. Use of an archive photo.
Social Post	04/05/2021		A Poem to my Younger Self: Audio Only
Social Post	09/05/2021		Who is Joëlle? - Post one
Social Post	11/05/2021		So Excited for you all to see what we've been working on
Social Post	16/05/2021		Who is Joëlle? - Secondary post
Social Post	18/05/2021		Too excited! Who wants to know the name of my new project?
YouTube	18/05/2021		Who is Joëlle? Short - Let slip the date of single 1
Social Post	23/05/2021		Go and check in on my YT short to get a sneak peak of new project
Email	25/05/2021		Social post asking people to sign up to newsletter
Social Post	30/05/2021		Last press photo release and announce the date of first single
Instagram	01/06/2021		Transition post - Carousel taking people back from present day Joëlle to young Joëlle
Social Post	05/06/2021		Artwork reveal: 2 Weeks until first single released - CTA
Instagram	08/06/2021		Carousel Story book
Instagram	11/06/2021		Pre-Save Campaign
Video Teaser	15/06/2021		Lyric video teaser - Pre-save CTA
Single 1 Release	18/06/2021		*Stolen Moments Released*
YouTube	18/06/2021		Lyric Video to *Stolen Moments* released
Social Post	22/06/2021		Tell me your favourite lyrics / What does it mean to you?
Social Post	25/06/2021		The love has been overwhelming! Love you all... Who wants a live version?
YouTube	29/06/2021		Release an acoustic live version
Social Post	05/07/2021		Artwork Reveal: Announce date of Dragonfly
Social Post	11/07/2021		Carousel Story book
Social Post	12/07/2021		Pre-save CTA with Teaser
Relase 2	16/07/2021		Release of *Dragonfly*
Relase 2	16/07/2021		Release of *Dragonfly*
YouTube	16/07/2021		Dragonfly Lyric Video released
Instagram Growth Campaign	16/07/2021	13/08/2021	Instagram Growth Campaign
Radio	16/07/2021	20/08/2021	Regional / National radio campaign
Social Post	05/08/2021		Artwork Reveal:
Social Post	11/08/2021		Carousel Story book
Social Post	12/08/2021		Pre-Save
Single Release	20/08/2021		*Man In A Town Car* Release
YouTube	20/08/2021		Man in a Town Car Lyric Video
Spotify Growth Campaign	20/08/2021	15/10/2021	
Radio	20/08/2021	01/10/2021	National And Regional
Album Announcement	05/09/2021		Short video promo
Social Post	09/09/2021		Album Artwork reveal
Social Post	17/09/2021		What's your favourite artwork
Social Post	20/09/2021		*Ex* citing News - Fairytal is coming true - *Announce the digital art book*
Digital Book	26/09/2021		*Read the story so far - Reflect, think about th ealbum, follow me and subscribe because the story doesn't end here*
Album Release	01/10/2021		
PR	01/10/2021	01/11/2021	*Huge PR push announcing the AI, the storybook etc.*
Radio	01/10/2021	01/11/2021	*National and Regional*
AI	15/10/2021		*Realease AI Experience for free*
Creation of Story book	22/10/2021		*Bring the chapter to a close and then ask what's next from here?*
Downstream surprise release	29/10/2021		Release the instrumental version as a surprise - Playlisting in the background
Announce Livstream	01/11/2021		I'm coming to the UK in January. Wherever buys the most tickets will be first stopr on my tour
Livestream	17/11/2021		
Live Tour Promo	17/11/2021	05/01/2021	
Live UK Tour	05/11/2021	05/01/2021	



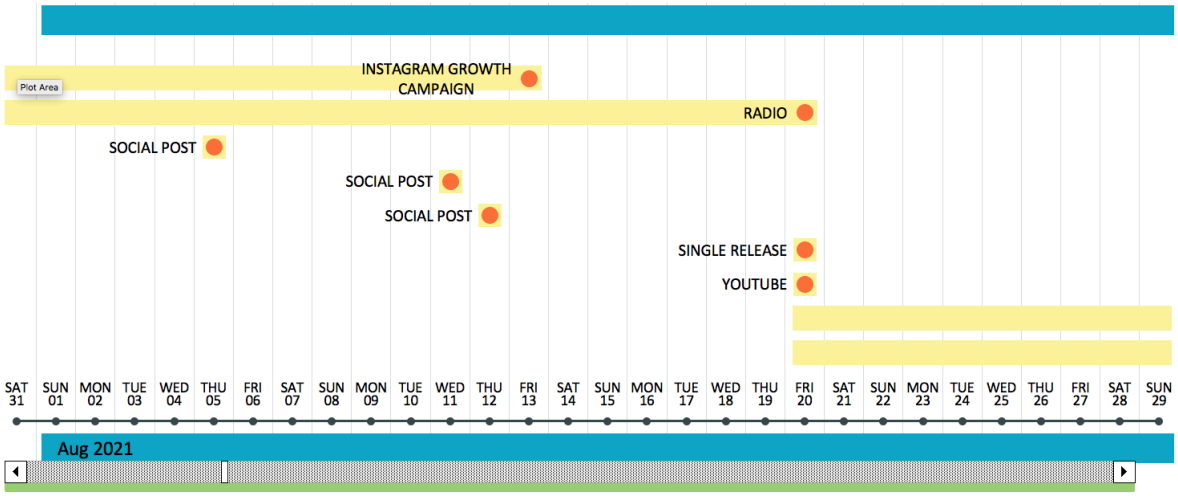
PROJECT TIMELINE



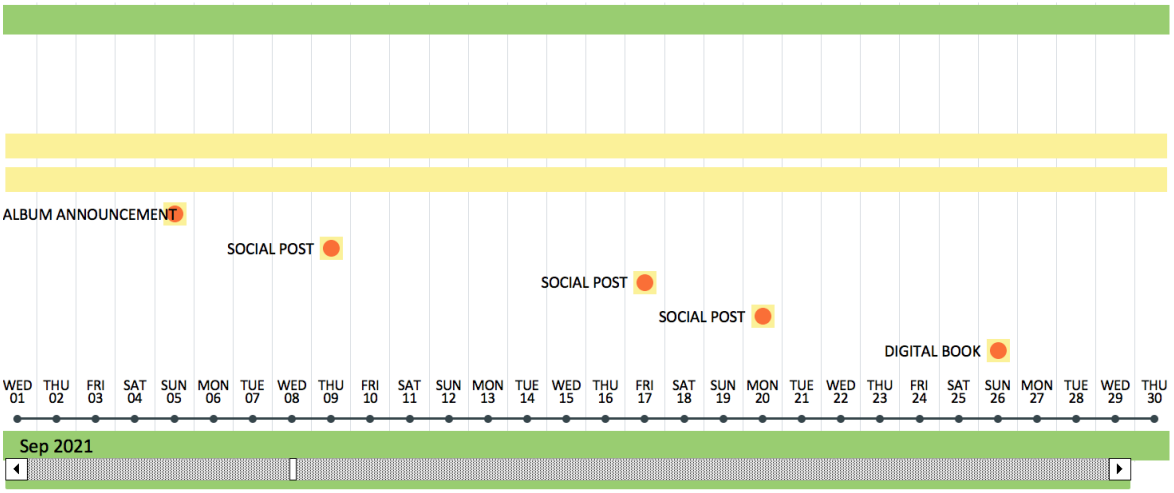
PROJECT TIMELINE



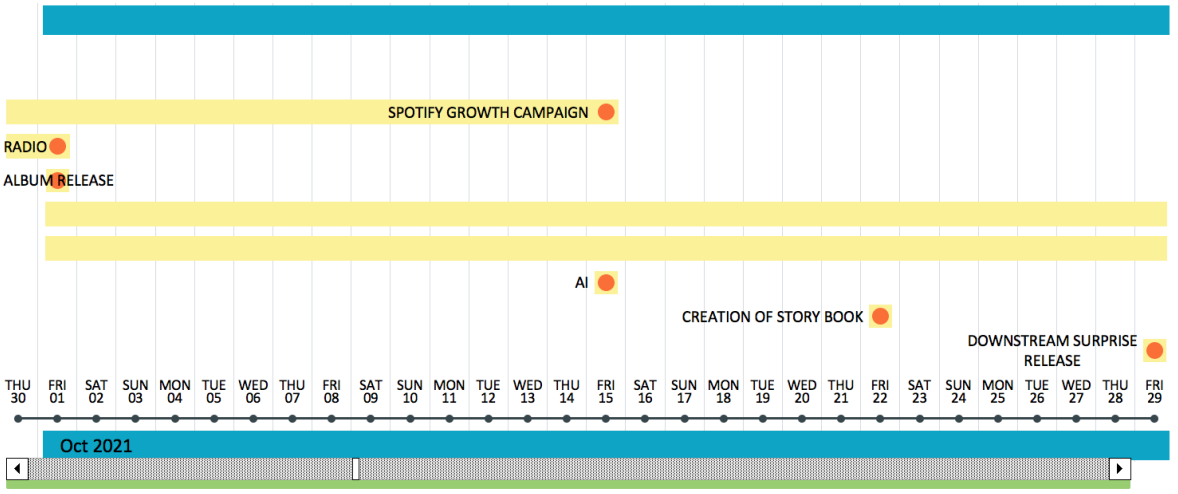
PROJECT TIMELINE



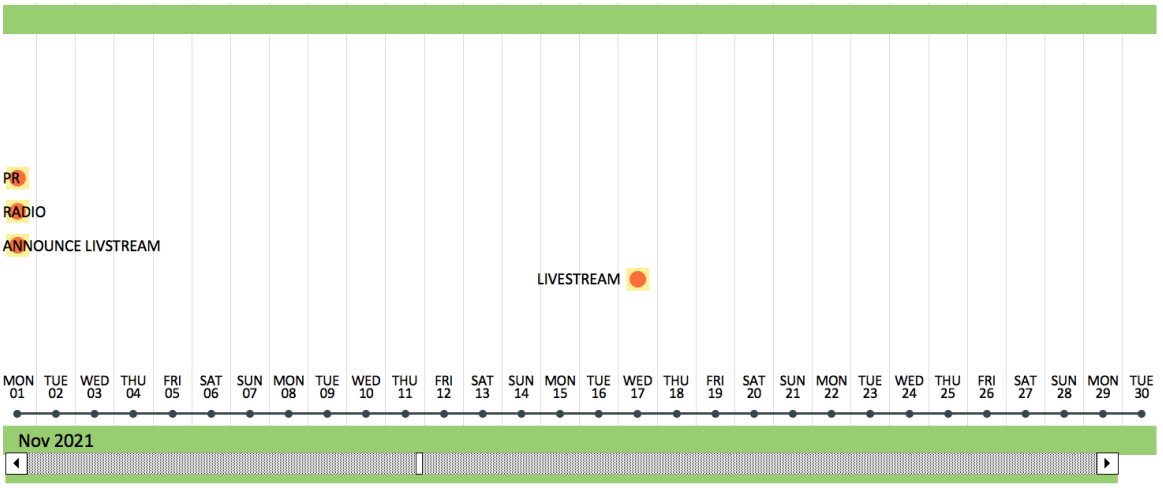
PROJECT TIMELINE



PROJECT TIMELINE



PROJECT TIMELINE



Appendix Q

Live Instrumentalist Costs

Live Instrumentalist Costs

Total

€ 3,090.00

Instrumentalist		Cost
String Quartet	€	800.00
French Horn	€	200.00
Harp	€	240.00
Sitar	€	220.00
Sarangi	€	200.00
Sarod	€	200.00
Bansuri	€	200.00
Tabla	€	200.00
Piano	€	200.00
Bass Guitar	€	200.00
Double Bass	€	230.00
Drums	€	200.00