Sean Grant & The Wolfgang

’33’ Marketing Report

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Contents

I.	***Introduction***
II.	***Target Audience***
III.	***Marketing Strategies***
IV.	***Marketing Budget***
V.	***Conclusion***
VI.	***Bibliography***
VII.	***Appendices***

I. Introduction



(Wolfgang, 2015).

This entertainment marketing report is based upon the upcoming Sean Grant And The Wolfgang campaign for their upcoming new album' 33' and lead singles' Bodies Of Christ' and 'Murder Scene'. This report will discuss the importance of navigating your target audience and the market strategies we intend to utilise for this project. I lay out the framework for our project timeline and the critical milestones necessary to maximise the campaign's success.

I will discuss the elements I have chosen in the marketing plan for' 33' and share the assets gathered to support the various marketing sectors. You will find the financial projections for this campaign in the report and see the decisions made to allocate the budget available. I have also included an appendix in this report, including a press release, band biography, album synopsis, and one sheet for the campaign. I intend to implement

fundamental marketing principles and strategy to maximise the campaign's potential and the artist project. One of the most important aspects to remember is the narrative and how that connects to the audience. Principles Of Marketing states: "To win in todays marketplace, companies must be customer centred - they must deliver superior value to their target customers" (Kotler and Armstrong, 2005). This tip is a vital part of the process, and by making sure the message is clear, concise, and credible, the campaign will be off to a great start.

II. Target Audience

Your Target audience refers to the group of consumers that are most likely to engage in your product and, therefore, should be the ones targeted with your advertising, marketing, and general communications. Target Audience can stem from multiple various factors, including age and interests.

"In an era where digital is king, artists must establish music marketing strategies to find their own target audience. How to build a fanbase from scratch? How to promote your music on digital tools? How to engage fans on social media?" (Pizon, 2019). All these questions were critical in deciding what the target audience for the Sean Grant And The Wolfgang campaign would be and what, in the project itself, would be the personal connection with the artist's audience.

It was essential to study the artist's profile and current fan base to determine the artist's target market and how this can be developed and helped grow. SG Wolfgang released an album called 'The Shadows Are

Lengthening' (Panda, 2018), which carved out an audience not too dissimilar to the likes of Nick Cave & The Bad Seeds and Tom Waits. SG Wolfgang claims to take inspiration from the likes of Phoebe Bridges and her atmospheric environment. You can find an extensive list of quotes and descriptions gathered in the appendices labelled (Appendix A, SG Wolfgang BIO). The band's music conveys Punkoid Rock with bruised melodies and battered knuckles. With Clash Magazine having given them a spot, I want to follow up on these connections and establish continued support in the upcoming album' 33'.



(Bingham, 2021).

There are many elements in identifying your target audience. From the table above, it is essential to become familiar with your audience's behaviours and analyse what works and what does not. There are many resources available to us now, from the likes of Google Analytics and

Facebook insights. Services like this can prove incredibly valuable in identifying key trends and better engaging your audience. "With these tools you'll be able to see website insights, and it's broken into different sections, like age, gender and location. These sections are labelled clearly on the dashboard and provide colourful graphs for you to interpret" (Carmicheal, 2020).

On the SG Wolfgang one sheet in the appendices labelled (Appendix B, SG Wolfgang' 33' One Sheet), you will see that the album is set to support and bring attention to the Charity 'Calm', which supports mental health and suicide. The heavy topics in this album, which cross between subjects like religion and quantum physics, will attract a listener who wants to explore something more profound. SG Wolfgang wants to encourage an audience that shares their experiences and who arrest afraid to engage, explore, and listen to something a little deeper.

(Nguyen, 2019) discusses that finding your niche is the key to building a strategy around reaching your true fans effectively.

Here are some reasons why:

- You can better understand the needs, problems, values and cultural signals of a niche so you can cater to them as a brand. This allows you to tailor your messaging and presentation in ways that have a better chance of connecting.
- It is easier to locate the communities in niches online or locally because we naturally come together and organise ourselves. Because of the internet, it has never been easier with Google.
- It is cost and time effective because it is expensive to market to massive mainstream audiences.

- Building with niche communities and tribes make it easier to develop stronger relationships. It is easier for people to relate and resonate with you when they see you as one of them. This allows for more authentic connections to be made more accessible than if you were trying to reach a broad group.
- Most brands start as a niche. If you do something good and different in a specific audience, you may get recognised and more exposure naturally.
- Niche audiences can be significant too, but you may want to narrow it down further—a niche within a niche.
- Now that you understand why going niche is often necessary for musicians and artists to grow, I will share the steps of how you should go about it.

By utilising these techniques, we can tailor a cohesive marketing message for SG Wolfgang's target audience and convey the story, which is the journey. From self-destruction to a conscious awareness of needing to change one's surroundings can change your life direction. It is all about the number.

III. Marketing Strategies

Entertainment marketing is the process of using different strategies to generate interest for an upcoming event like a movie, tv-show, or in this case, a music release. There are various strategies to utilise, like competitions, pop up events, live events, and brand partnerships. "When it

comes down to it, one of the best ways to generate buzz around a pop culture event is to let people know that it's actually going on. Good entertainment marketing centralises around building anticipation for that final release" (Cortese, 2019).

When looking into crucial marketing principles and effective ways to strategise the campaign's plan, it became clear to use a framework to organise the project efficiently. Robert F. Lauterborn developed the 4Cs marketing model in 1990. It is a modification of the 4Ps model and consists of 4 essential elements (Acutt, 2020). These are;

- **Communication:** According to Lauterborn, "promotion" is manipulative while communication is "cooperative". Marketers should aim to create an open dialogue with potential clients based on their needs and wants.
- **Consumer Wants and Needs** – A company should only sell a product that addresses consumer demand. So, marketers and business researchers should carefully study the consumer wants and needs.
- **Convenience:** The product should be readily available to consumers. Marketers should strategically place the products in several visible distribution points.
- **Cost:** According to Lauterborn, price is not the only cost incurred when purchasing a product. Cost of conscience or opportunity cost is also part of the cost of product ownership.

These guidelines help me at different stages of the campaign by creating the proper communication that presented the SG Wolfgang product stood for down to plotting the story behind the number' 33' and the importance

of the album's title. The full document can be found in the appendices labelled (Appendix C,' 33' Marketing).

With a constant cacophony of distractions, getting the world to care about the music you release can be a massively challenging endeavour. Conventional ways of getting the word out are proving to be fruitless, even for bands on labels that can sell-out shows.

The fact is, the music industry is more competitive than ever, and if you want any hope of getting people to care, you have got to be unique. There are various marketing tactics to help make your next album release more effective (ReverbNation, 2017).

I started by establishing what was necessary to achieve a solid marketing strategy for the' 33' project. I wanted to make sure that I utilised all the digital services available whilst also using other avenues like creating a guerrilla strategy that would spark extra interest in the campaign. With a diverse array of strategies, we can reach a wider audience and obtain new fans. (Duncan, 2021) states, "The world of music marketing changes fast. What worked in 2017 did not necessarily work in 2018, and it probably will not work in 2021. Already this year, there have been changes. Spotify allows artists to submit songs to playlists themselves. Facebook's way of managing ads is ever-changing. Finding ways to connect with your audience takes a lot fo trial and error and fair a bit of creative thinking.

With 49% of the world population being on social networks, they come as one of the most prominent music marketing strategies currently in existence. If used correctly, they can help you promote your art and connect you with a potential fan base. Furthermore, who knows, your track could even go viral! Imagine thousands of people sharing and leaving

comments under your post on Instagram, Twitter, or another social media platform (RenderForest, 2020).

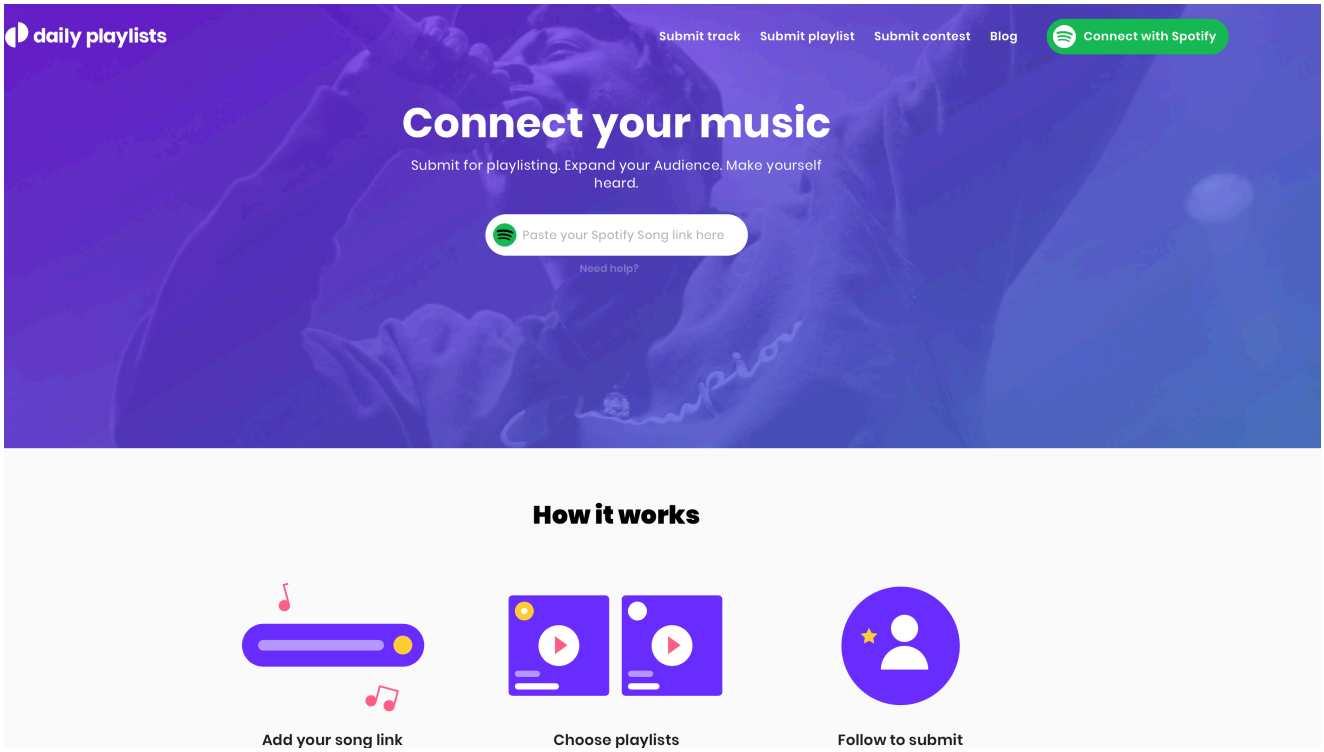
Before I plotted a project timeline, I wanted to find a case study of a similar campaign to gain information on what proved successful and take inspiration from any processes that might benefit the campaign. I looked into a campaign by CharmFactory for a band called Darlia, which lies within a similar genre to Sean Grant & The Wolfgang. CharmFactory worked with the band from their infancy online – from literally one Facebook and one Twitter follower. The brief lay with the importance of positioning the band in the right areas and picking-up early supporters that could be relied on for support throughout future campaigns. Online presence was significant for the campaign to pick up momentum and translate into extensive coverage and growth, and development across the band's social networks and videos (charmfactory, 2021).

There were some key target areas in the Sean Grant campaign that I felt essential to have in place. First of all, I wanted to make sure we had the completed master records ready to release with a timeframe of 4-6 weeks ahead of release to schedule the distributions to maximise play-listing opportunities. This plan ensures we have the time and ability to let the songs be heard and is a fantastic opportunity to bolster the campaign further and does not cost anything to do. This kind of strategy is a huge benefit and should be utilised for any songs release.

Social media, as we know, is a big part of our lives now more than ever, and with digital services expanding daily, it is crucial to take advantage of the services we have to further engage with play-listing on various platforms. After researching various options, I found a few options that would

facilitate playlist submissions and give us the ability to spread the music to a broader audience and gain traction in streaming.

Daily Playlist was an efficient site I found that would allow you to sign up using your Spotify credentials and submit songs to their platform. You could then submit to various playlists by targeting the right audiences playlists for your genre of music. This service is also free, so it massively beneficial for up-and-coming artist campaigns.



(DailyPlaylists, 2021).

Similar services like Music Gateway and Water Bear provide similar services, but I found Daily Playlists more user-friendly and easier to navigate.

Another vital marketing strategy I wanted to focus my attention on was radio support for the singles and upcoming album release. Sean Grant has

a good relationship with the local BBC Introducing station and has garnered previous support on previous projects. This previous exposure is something I wanted to build on.

As the project's narrative is personal, we wanted to make sure the crucial message we wanted to share would reach the correct demographic.

I put together the One Sheet (Appendix B, SG Wolfgang One Sheet), which included the meaning, importance, and personal story that Sean Grant created. This project supports the Campaign Against Living Miserably Charity, and now more than ever, this has shown itself to be of great importance with the rise in mental health and struggle. Sean Grant has himself experienced encounter of this kind, and we wanted to express the deep connection that the artist has with the topic and help display the credibility of the subject. This story can connect with many people and spread that message than with great radio support covering a topic of great importance.

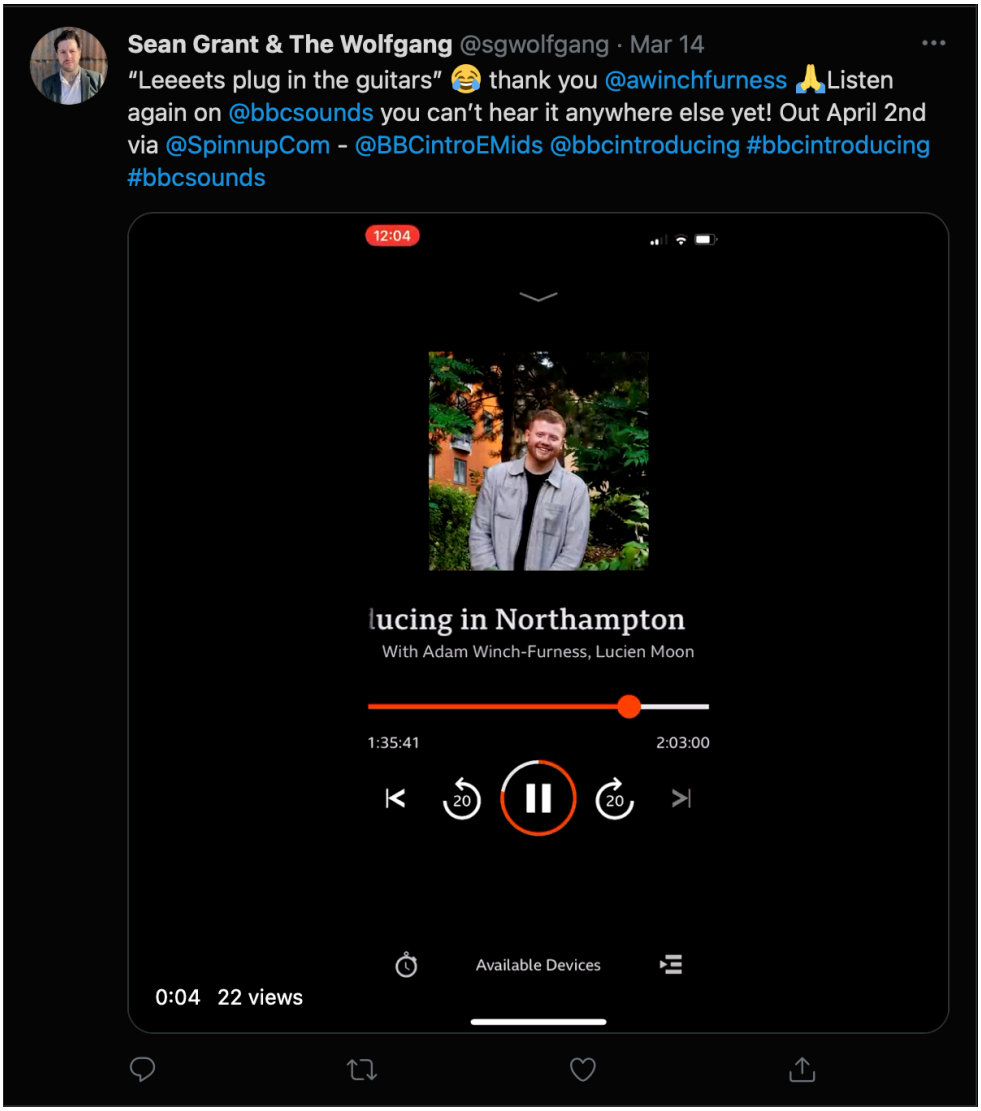
After reaching out to BBC introducing we managed to receive a play on the Beds, Herts, and Bucks show, which was a great benefit for the campaign. With Sean Grant's appearance to discuss the album and the narrative behind it, we found an increase in social media support and from feedback sent into the show itself showing the song had connected with their listeners. This feedback gave us optimistic hope for the campaign and that the messaging was correct. This message was from a project that comes from a real place, and that transcends to your audience.

After the rise in streaming and other digital outlets, it has been argued that radio is not essential as it once was, but I cannot entirely agree. An artist will never stop loving hearing their record on the radio, and it is still a

fantastic benchmark for the music industry to see what is working and what is not.

"Radio is crucial. As well as providing and introducing new music, DJ's can enthuse, create context and generate passion for the artists. It is very much a pop-focused medium, but pop music is a very broad church these days that encompasses different genres. So if it's popular, it's pop." (Pain, 2020).

This radio support was an excellent opportunity for the track, and we made sure to run it across social media platforms to share with the audience.

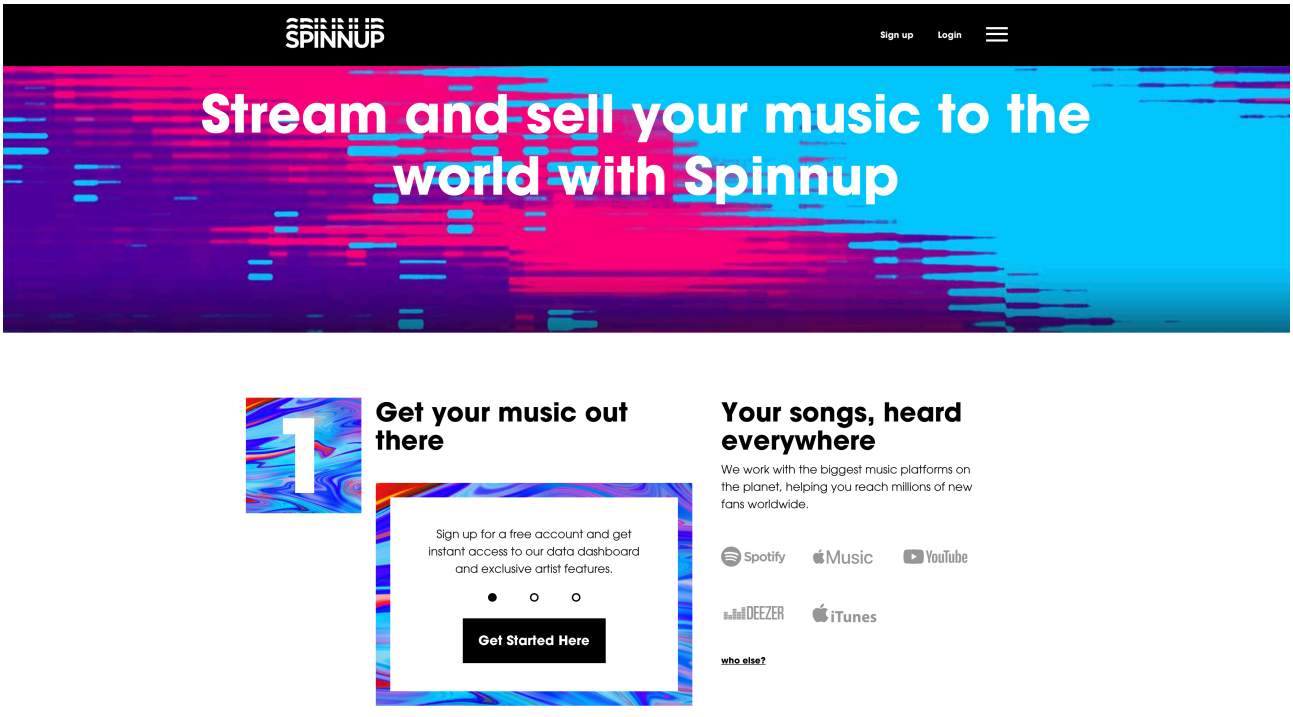


(@SGWOLFGANG, 2021).

To reach out and find the right connections we needed for radio support and plugging, I utilised a Record Of The Day website, which helped pick up contact information on releases that were very similar to our campaign for SG Wolfgang (Day, 2021).

This project was necessary to market and released with a good distributor to maximise the different benefits they provide. After researching several distributors like AWAL, DistroKid, and TuneCore, I decided to opt for Spinnup, owned by Universal Music.

I had received a substantial amount of positive feedback from various other artists who have used the platform, so I preceded to start researching what SpinnUp could offer this campaign. In this instance, the most critical aspects were ease of use, reliability, efficiency, and extra benefits that the service could provide in terms of support before and after the track's release.



(Spinnup, 2021).

Spinnup provides the opportunity to distribute through their platform and be listened to and heard by Universal A&R's who regularly go through the curated artists utilising the platform. You can store all your relevant socials in one place and track your listener growth and important analytics in real-time with daily streaming figures and detailed sales reports. Not only does Spinnup facilitate the release, but it also shares this across their social media platforms and put the songs in front of industry professionals. Spinnup has already helped over 90 artists sign to Universal off the back of using their platform for their release. This added benefit is a significant advantage and not offered at this standard, with a proven track record at any other independent distributor. That payment system is also under friendly. By partnering with PayPal, they can make instant payments to you without delay and confusion. After signing the' 33' project to this platform, we ensured the services available like SmartLinks.

SmartLink's will help you make sure that when they find your music, they are taken to the right music download site and can shop in the correct language/currency. A SmartLink can offer your fans a choice of store. It is not just about making sure the shopping experience is suitable for your customers; it is also an opportunity to track and monitor your fans. Find out which stores they like best, find out where in the world your fans are and keep track of your marketing. The advanced analytics that smart links offer lets you see exactly how your fans are discovering your music. If you have ever wanted to know if your Facebook campaign is working or if you should stick to Twitter, this will help you find out.

The music landscape has shifted, and streaming is now more critical than ever; SmartLinks are the perfect way to increase your streaming platforms' performance. Some even offer users to add your music directly to their playlists or pre-save / pre-add music before being released (Benn, 2019).

These links are vital to the campaign puzzle and can help contribute to a new song's success and awareness.

To support the campaign's promotional assets and marketing strategy, I knew that visuals were of the utmost importance. These visuals would positively convey the narrative to the audience and encourage people to engage and share the new project.

The project's aesthetic needed to be weird and wonderful whilst touching on spiritual elements whilst also covering heavy topics that would evoke deep feelings and thoughts. After collating various ideas, the artwork became apparent, including religious undertones to match the titles and openness philosophy.



(Appendix F, Bodies Of Christ Artwork).

The use of faded backgrounds would impose a blurred impression of the mind and artists image whilst utilising symbols to convey the message. The number' 33' not only relates to the artist's age this year but is also connected to various other vital elements. This information can be found in extensive detail in the marketing document provided, which can be found in the Appendices under (Appendix C,' 33' Marketing').

The same applied to the new tracks music videos, as it was essential to maintain a cohesive branding identity across all the assets that we were creating for the campaign. "Without brand consistency, consumers will lose sight of the message you are trying to convey, which in turn will cause them to lose interest. If they cannot understand what you are trying to do, they will find it hard to trust your future output, making it increasingly hard to convert listeners to supporters.

Today's most significant acts, be it Drake or Twenty One Pilots, have impeccable brand consistency. Everything these artists release relates to the messages they are trying to convey, and in many cases, further, a narrative that the artist has been developing for the majority – if not all – of their career (Shotwell, 2019).

You can find the two new music videos we have created for the singles' Bodies Of Christ' and 'Murder Scene' and a link to the entire album on the One Sheet located in the appendices titles (Appendix B, SG Wolfgang One Sheet).

Another critical aspect of the marketing strategy is live performance. This avenue is as important as ever when reaching a wider audience and sharing your story with the crowd.

"I can't describe the feeling with any word other than euphoric. Every emotion I felt on those lonely nights at 3am were bubbling at the surface and validated right there and then. That night, I wasn't alone. I'm not the only person in the world who has experienced this. Thousands upon thousands of people — kids, teens, adults and elders — have all felt that same feeling. Live music creates such an unbreakable connection between so many people at one moment. It's the most beautiful thing in the world to me" (Law, 2017).

After talking to the production team at BBC Introducing, we managed to secure a live performance of the new single 'Bodies Of Christ' on its release weekend, along with a preview of 'Murder Scene'. This appearance would be a fantastic boost to the campaign after the initial feedback gained. Simultaneously, we would coincide with a live performance at The Roadmender in the artist's hometown of Northampton. This is a fantastic venue with good resources in the local area. SG Wolfgang has played this venue before to great reception. He is the perfect venue with their local following to launch this new project before embarking on a seven-date tour of the UK, visiting some key town like Manchester, Southampton, and Birmingham. These shows were organised with Fanny Lambotte, the UK and European booking agent, and consist of venues suited to music genre and style.

You will find a more detailed breakdown of the project timeline in the appendices, which maps out the running order of this campaign and the degree to which specific aspects of the project are actioned and at what stage. The appendices also include the asset deliverables for the marketing strategy listed above.

IV. Marketing Budget

When establishing the correct budget for a campaign of this size, it is essential to make sure you have covered all angles. One of the most important things you can do to prepare for the year ahead is to create a budget for your musical activities. Having a budget will give you a much more transparent look at where you want to go financially, how you will get there, and what your progress is along the way.

For this campaign, I had to factor in multiple expenses and consider what asset deliverables and marketing strategies would be necessary for a successful campaign.

After calculating the apparent expenses like music creation and artwork, it was essential to note such things as rehearsal space, equipment, and digital distribution. Although minimal, depending on which service you use, there is either an upfront cost or annual recurring cost to distribute your music to iTunes and Amazon (Cool, 2014).

It was also important to factor in costs such as play-listing services, which we utilised from a service based in Los Angeles called Playlist Promotion and other costs like social media advertising and video costs. Photoshoots, PR, and website costs are also essential to this project's overall cost and must be considered.

If managed well, you can achieve a good level of exposure with a relatively small budget, so it is always good to utilise colleagues in providing support and skills where possible to help keep costs down.

You can find a detailed marketing budget in the appendices labelled (Appendix I, Marketing Budget), which includes the listed expenses for the' 33' campaign.

V. Conclusion

Working on the Sean Grant & The Wolfgang marketing campaign project has been an enriching experience because I have seen the project from its birth until its fruition.

' 33' is a project about hope and understanding. Using the various marketing strategies we have discussed, we have managed to carve out a solid campaign that can be shared amongst a broad audience in the genre and beyond.

With a robust timeline and order in which we are set to proceed with the campaign, we have a solid foundation of asset deliverables, supported by a strategy to follow a comprehensive timeline to maximise success.

With a well-timed distribution and social media advertising backed by radio support and play-listing, we will be able to reach out to a broader audience than ever before.

To achieve a successful marketing campaign, we needed to have a product worth marketing. I have an included comprehensive appendices below, including all the items listed throughout the report to be read in full detail. In addition to this, I have attached links to the whole '33' album, including the two new music videos to coincide with the project releases.

I have also included a box link, including all deliverable assets for the campaign, including artwork, press release, lyrics, project synopsis, and marketing. You will also find documents from the appendices in this folder for ease of use.

Album '33'

https://soundcloud.com/seangrantandthewolfgang/sets/sean-grant-the-wolfgang-33/s-mSP0uCshG0E

Music Videos

'Bodies Of Christ' - *https://bit.ly/319Bcvm*

'Murder Scene' - *https://bit.ly/3d1ZKfD*

Asset Deliverables / EPK

https://app.box.com/s/z3hq9x7qk50vrhss828ds2o7l2ml4oxg

With this upcoming project set to release imminently, we are confident that we will deliver a successful campaign that effectively utilises entertainment marketing strategies to the best of its abilities. Now it is time to execute '33'.

Word Count: 4117

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VII. Appendices

Appendix A - SG Wolfgang BIO



S.G. WOLFGANG

Louder Than War: “The whole single is a Wonderful pounding Nick Cave-esque allegory.”

Clash: “Powerful new cuts as dense as any novel.”

Gigwise: “... truly special on the UK music scene”

Q: “…they won’t be playing opening slots for much longer.

Soundscape Magazine: “... a true delight”

Fierce Panda: “…the missing link between The Libertines and The Lumineers"

Vulture Hound: “This is clenched fist music, gritted teeth music, and while it’s not outwardly political, it is defining and illustrative of a downtrodden, malcontent society”

You can expect dynamic, nihilistic, Nick Cave’esc, punkoid rock from S.G. Wolfgang that "seethes writhes and rages with a rare intelligence" as said by Clash Magazine. With perpetually bruised melodies and frequently battered knuckles from rampages through the UK and Europe that have gained them endorsements with Airline Guitars, Korg and Blackstar Amplifiers, whilst balancing the delivery of insightful and thoughtfully executed collections of heartfelt songs. The lupine collective’s last album “ The Shadows Are Lengthening” charted at 69 after a week and gained them new fans the likes of Steve Lamacq and John Kennedy and their previous EP (recorded at Ray Davies from the Kinks studio KONK, produced by Guy Massey) songs were used on prime time Channel 4's Hollyoaks and Tattoo Fixers and never lets the ripping up from there.

Your can check out the new unreleased single “ Bodies Of Christ” here:
https://soundcloud.com/sgwolfgang/bodies-of-christ-ed-woods-master/s-MuNQi

Their previous album “ The Shadows Are Lengthening” here:
https://open.spotify.com/album/2AuV5mn8M2AV2o803aIqXZ?si=ZHkDthMgSoqlxlh1BWAFow

The music video for “Brother”
https://youtu.be/3p2suZvAW_U

Or a live session for BBC Introducing:
https://www.youtube.com/watch?v=B6pBuSY5O3k

https://www.facebook.com/sgwolfgang/ - https://www.instagram.com/sgwolfgang/ - sgwolfgang@mail.com

Appendix B - SG Wolfgang One Sheet



SEAN GRANT & THE WOLFGANG

Release singles "Bodies of Christ" April 2nd "Murder Scene" April 30th & Album "33" May 22nd

ALBUM LINK * "Bodies of Christ" MUSIC VIDEO * "Murder Scene" MUSIC VIDEO

Sean thought he might not release music again after his last album came out on Fierce Panda Records in 2018. Over the years they'd gained fans the likes of Steve Lamacq and John Kennedy, as well as opportunities recording at Konk studios with Grammy award winning Guy Massey with these tracks being used on prime time TV by the likes of Hollyoaks and Tattoo fixers...

To be honest he began 2020 at his worst.

He started 2020 by quitting alcohol for 6 months, becoming vegan and beginning meditation and mindfulness in a bid to change his lifestyle in search for deeper meaning other than the external material lifestyle he had been living which he believes this had all contributed to him suffering with his mental health. After this period he began writing and recording what would eventually become the album "33". Even when he realised that he had a body of work he was unsure of what to do with it, would he do anything with it? He took these thoughts into his meditations and a resounding message came through to him that "he still had work to do," and that he "carried a message". Make of that what you will, but it is the truth. That is why the album just like his last is being released in support of charity CALM who are leading a movement against suicide.

Sean's musical influences for this record run from the guitar tones of Jeff Buckley's Vancouver to Nick Caves synths in Push The Sky Away. Phoebe Bridges album Punisher was on his most played list at the time, as well as intentionally trying to create a movie soundtrack feel likening it to that of the Drive soundtrack with its atmospheric landscape.

Sean speaks of this album being a "crossover of struggles with mental health, religious and scientific views, yogic philosophies, ancient civilisations, just throw in the Bible and quantum physics" and there's still more to uncover as he leads you down the rabbit hole. "33" he intends, "sits back on these topics with an open mind connecting the dots through the observation of patterns, grasping at the secrets of the universe and what that means in our modern day to day world."

Heavy topics indeed but after losing two friends of a similar age in the music business to suicide within the space of a year, Sean through his own battles felt the need to openly talk about these topics, feeling that if his music or his views could help even one person then it would worth it.

He has, and always will write from the heart and carries a message that has powerful connotations of self discovery, paths to enlightenment and the mysteries of the number 33.

For more information on CALM - Confidential helpline: 0800585858 - Webchat daily: 5pm-12am
https://linktr.ee/CampaignAgainstLivingMiserably

Appendix C - '33' Marketing

Sean Grant & The Wolfgang

Release Album "33" on own label Shrink Your World Records

- The human spine is made of 33 individual bones or vertebrae
- In the Pythagorean system, 33 is the highest of the three master numbers which do not get reduced to a single number
- Jesus was 33 years old when he was crucified and resurrected
- In the sums of powers, the sum of three cubes (a3 + b3+ c3) is 33
- 33 is the largest number that is not a sum of distinct triangular numbers
- The second level of heaven in Buddhism is named Trāyastriṃśa from the numeral trayastriṃśat meaning "33" and can be translated in English as "belonging to the thirty-three devas/gods"
- Water boils at 33 degrees according to the temperature scale devised by Isaac Newton
- The word amen has a value of 33 in simple English gematria: (a=1)+(m=13)+(e=5)+(n=14) = 33
- Arsenic a.k.a. The Poison of Kings has an atomic number of 33. Its alchemical symbol looks like a partially formed Star of David
- Islamic prayer beads are generally arranged in 3 sets of 33 for a total of 99 beads corresponding to the 99 Attributes of Allah
- The divine name Elohim appears 33 times in the story of creation in the opening chapters of Genesis [11]
- There are 33 deities in the Vedic or ancient Hinduism religion
- The new Sean Grant & The Wolfgang Album is called "33"

Appendix D - Project Synopsis

SEAN GRANT & THE WOLFGANG '33'-SINGLE SYNOPSIS

Bodies of Christ
This track was the catalyst, was always going to be the first single and first track of the album to set the tone. It's the hooky riff with the straight beat from the off... The first verse starts the journey "I tripped into chaos, the world it betrayed us" moving into the chorus which depicts that the material and physical crumbles and falls away in front of us and in the "eating" of it it only lives within us and washing it down with the Eucharist... I always found it fascinating "the body of Christ, the blood of Christ"... I think these ancient rituals have been passed down over time and lost their true purpose to open our consciousness to another level of reality and "Bodies of Christ" is the beginning of that trip opening the door to obtaining a Christ Consciousness or Buddha Consciousness however you want to look at it. Again the end fits into a different type of groove with shimmery guitars inspired by bands like "Mew" and almost a tribal chant ing at the end to seal the deal in manifesting this new journey.

Murder Scene
This track was always going to be a single for me. It's funny because it was one of the more straight forward tracks on the album. I wrote this in one of my bouts with insomnia reflecting on my over active mind lying in bed at night playing situations over and over or pre experiencing situations that might happen. Something simple that I learnt to re experience trauma is depression, to pre experience trauma is anxiety, so you have to bring your mind back to the now and realise that everything is ok. "Enter the scene, night miseries" every evening it would come like
I was murdering myself "this murder scene, the nights been killing me"...
"Darkened clouds" is my reference to that depressive feeling you feel creeping up on you, it's like you can see a thunderstorm in the distance and it's coming soon so my reaction was always to go on a bender "unknown crowds." "Filling myself up with hate". And then the last verse visually going to the "sleeping tree" realising the tree was myself and breaking off that exterior shell that wall or shield is built up on front of me and allowing yourself to sit in the thunderstorm till it passes and sit in the feelings as they never actually last and running and masking them only makes it worse in the long run.
Sonically this one came together quite naturally there's not a lot going on like in bodies it was just a guitar and the words fort of all and I built everything around the song,
I felt the hook and the melody was powerful enough on its own I always imagine taking a midnight drive on this one with fluorescent lights reflecting off the windows as I drive by.

33
Title track and the last track I wrote for the album. Once the album had come together I wanted to put together a song that kind of encapsulated the whole message. It's meant to come across as almost like a hymn or a mantra so musically wanted to keep it simple with some organy synths and some simplistic harmonies... The chorus lyrics have been taken from the Naag Hamadi texts which I did a 24 hour lecture on. They are scriptures that were found at the same time as Dead Sea scrolls and are the oldest Christian text found mainly used by early Christians who called themselves Gnostics. Although they havnt been included in the Bible because it includes a slightly different creation story and It includes the gospels of Mary Magdalene, Judas and the Gospel of truth which just includes quotes by Jesus including "when you come to know yourselves then you will be known. Realise YOU are the kingdom."

Appendix E - '33' Artwork



Appendix F - Bodies Of Christ Artwork



Appendix G - Murder Scene Artwork



Appendix H - Project Timeline

Sean Grant & The Wolfgang
'33' Campaign Timeline

Release Timeframe:

First Single - 'Bodies Of Christ' - April 2nd 2021
Second Single - 'Murder Scene' - May 1st 2021
Album - '33' - May 22nd 2021

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10 Weeks Prior

Commission both singles and '33' album artwork - £300
Commission artist promotional photographs - £250
Begin Social Media Campaign - £500
Total Expenses: £1050

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8 Weeks Prior

Initiate PR - £1000
Engage Radio Plugger £550 (Hart Media, Tileyard)
Record Official Music Videos (BOC & MS) - £1,000
Create a lyric video - £75 (Fiverr)
Digital Promotions £200 (Instagram/Facebook)
Total Expenses: £2825

Release Press Release
Magazine and Blog Review Submissions (Rolling Stone, Clash, Uncut).

6 Weeks Prior

Tracks Mixed and Master Complete - £500
Digital Promotions (Facebook & Instagram Ads) - £250
Upload to digital distribution (Spinnup) - £45.97
Total Expenses: £795.97

Press Release shared
Release show booked at The Roadmender, Northampton for Friday May 21st 2021
Single and album promotional assets are presented to BBC Introducing press release and live launch gig date announcement.
Radio Campaign Starts (BBC)
Arrange BBC Introducing performance for Friday April 2nd 2021.
Digital store SmartLinks are created

4 Weeks Prior

Radio playlist consideration
Ongoing Radio Plugger (Hart Media, Tileyard) - £550
Digital Store promotions set up
Upload video to Vimeo and YouTube
Enter music videos and tracks for blog opportunities (SubmitHub)
Total Expenses: £550

2 Weeks Prior

Secure a social media takeover with a current brand (Dr Martins, Marshall Amps)
Create live IG video exclusives with popular music sites (Paper Planes)
Fan engagement and prizes; exclusive tracks, merchandise (Instagram & Twitter)

Live Release Week

Paid advertising (Facebook/Instagram) - £500

Digital Store promotion (Daily Playlists)

Media coverage. (Blogs/Magazines)

Radio sessions and interviews (BBC Introducing)

Release show and date release of '33' 7 date UK Tour

Total Expenses: £500

After Track / Album Release

Follow up press campaign to generate further press coverage.

Social Media Plugs

Album and live show promotion ongoing

Appendix I - Campaign Marketing Budget

’33’ Marketing Budget

Campaign Budget	
Self Funding	£3,500
PRS Foundation	£2,000
Help Musicians	£500
Total income	**£6,000**

Campaign Expenses	
Music Creation	£500
Artwork / Photography	£550
Digital Promotions	£1,450
PR	£1,000
Distribution	£46
Radio Plugging	£1,100
Lyric Video	£75
Music Videos	£1,000
Total expenses	**£5,721**

Money Left Over	
Income minus expenses	£279

