Fanchon Dehillotte

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Entertainment Marketing

Release Campaign Report



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Album Release Campaign Report

'PostDream Comedown' by Fanchon

This report will outline the marketing plans of an album release campaign for emerging London based artist, Fanchon. The decisions made will be supported by industry research on consumer psychology and market analysis. This campaign aims to stay aligned to Fanchon's DIY independent ethos whilst upscaling the projects in order for this album release to expand her audience and stream count. Hence, this project intends to naturally progress the artist's current career stage by improving structures that are already in place and adding new promotional methods to her scope. The report will demonstrate how various marketing concepts and techniques applied to the campaign will assist in meeting the release objectives, with the intention of pitching the campaign to potentially interested record or management label individuals.

Artist Background ----------

Fanchon is a French singer, songwriter and creative writer currently based in London. A defining feature of her personal narrative is her nomadic childhood, having been born in France and then moved to various cities in Poland, The Netherlands, England and France. This is important to her artistry as it offers a unique selling point (USP) through her ability to connect to multiple cultures and the many ways in which people can connect to the idea of a 'home'. It is also represented in her demographic that is currently significant across England, France and The Netherlands, where she developed musical connections at early stages of her career.

Fanchon commenced her musical online presence when she was 14 years old, posting covers on platforms such as youtube that personalised 'popular' music to her own folk rock

style. She further grew her online reach through her photography projects which introduced her to many bands and venues, and her poetry writing. Fanchon considers her poetry writing inseparable from her music and intends to publish poetry books at a later stage in her career in the form of ‘merchandise’, revealing further insight to artistry as she often forumales lyrical concepts by taking lines from pre-existing poems from her written books. Therefore, the poetry aspect is a second artistic USP to be focused on when discussing the music.

In 2020, Fanchon released her first three original singles on streaming platforms named ‘Unravelling’, ‘Bandaid’ and ‘Doses’. These three songs adopted slightly different interpretations of her increasingly alternative rock based sound, as she was still experimenting with style and settling into collaborations with band members and producers. When the Covid Pandemic put all her gigging and releasing plans on hold, Fanchon met her now long-term collaborator, Frazer Holloway, with whom she finally feels she has achieved the creation of an authentic genre captured by their ‘PostDream Comedown’ album. In February 2022, Fanchon and Frazer released their first single‘rsmSMiLE’ to test the waters of this project and initiate excitement for the project.

ARTIST BIO

“Fanchon is a musician and writer, describing her sound as alternative rock infused with dream pop and grunge influences.

In 2020, Fanchon began growing an international listener base through her first 3 released singles: Unravelling, Bandaid and Doses. Her new 2022 release 'rsm SMiLE' is shifting the sound to a harder rock direction with the help of bandmate and producer Frazer Holloway.

Through her lyrics, Fanchon intends to empower listeners through vulnerable storytelling that reshapes cultural tropes and concepts into personal narratives. She hopes that admitting to

difficult emotions and ideas can provide relief and relatability. Fanchon's childhood was spent travelling between France, England, Poland and The Netherlands which inspired sensitive reflections of self-discovery, loss and romance that make their way both into her music and poetry.”

Figure 1-3: Spotify Analytics for Fanchon’s first 4 singles

#	TITLE	▼ STREAMS	LISTENERS	VIEWS	SAVES	FIRST ADDED
1	 Bandaid	7,370	3,024	—	—	Oct 22, 2020
2	 Unravelling	4,225	384	—	—	Sep 29, 2020
3	 Doses	2,480	195	—	—	Dec 22, 2020
4	 rsm SMiLE	1,968	337	—	—	Feb 25, 2022

3,533 listeners

Jan 1, 2015 – Mar 30, 2022 • Worldwide

16,043 streams

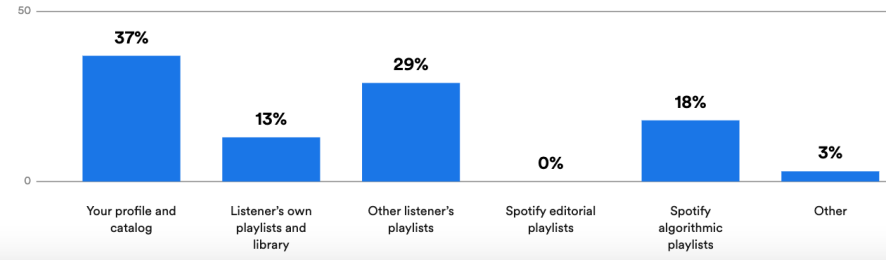
Jan 1, 2015 – Mar 30, 2022 • Worldwide

Figure 4: Youtube Lifetime Statistics

Your channel has gotten 66,724 views so far



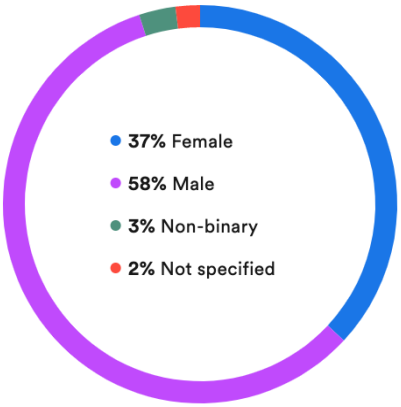
Figure 5: Spotify analytics source of streams (Last 28 days, worldwide) which will inform how we can target listeners and widen exposure.

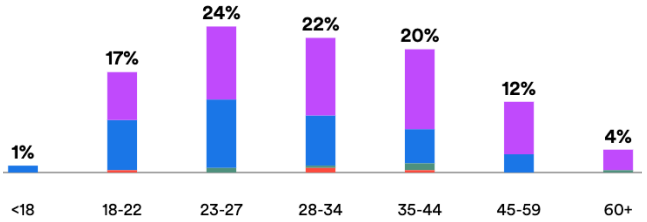


Strategy ----------

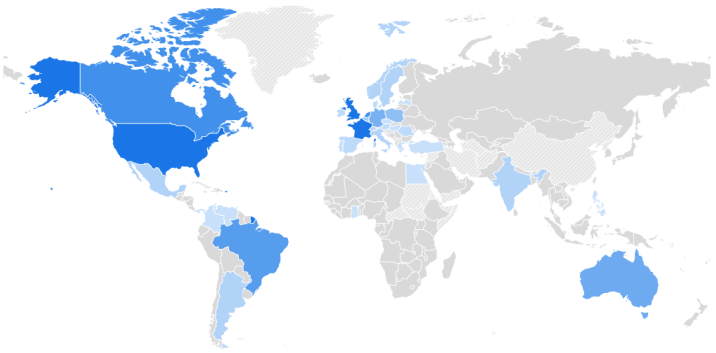
CURRENT AUDIENCE ANALYTICS

Figures 6-9: SPOTIFY 'Last 28 Days Worldwide'





LAST 28 DAYS		LISTENERS
1	**United States**	73
2	**United Kingdom**	70
3	**France**	17
4	**Canada**	13
5	**Netherlands**	13
6	**Brazil**	11



Figures 10-11: INSTAGRAM AND FACEBOOK ‘lifetime’

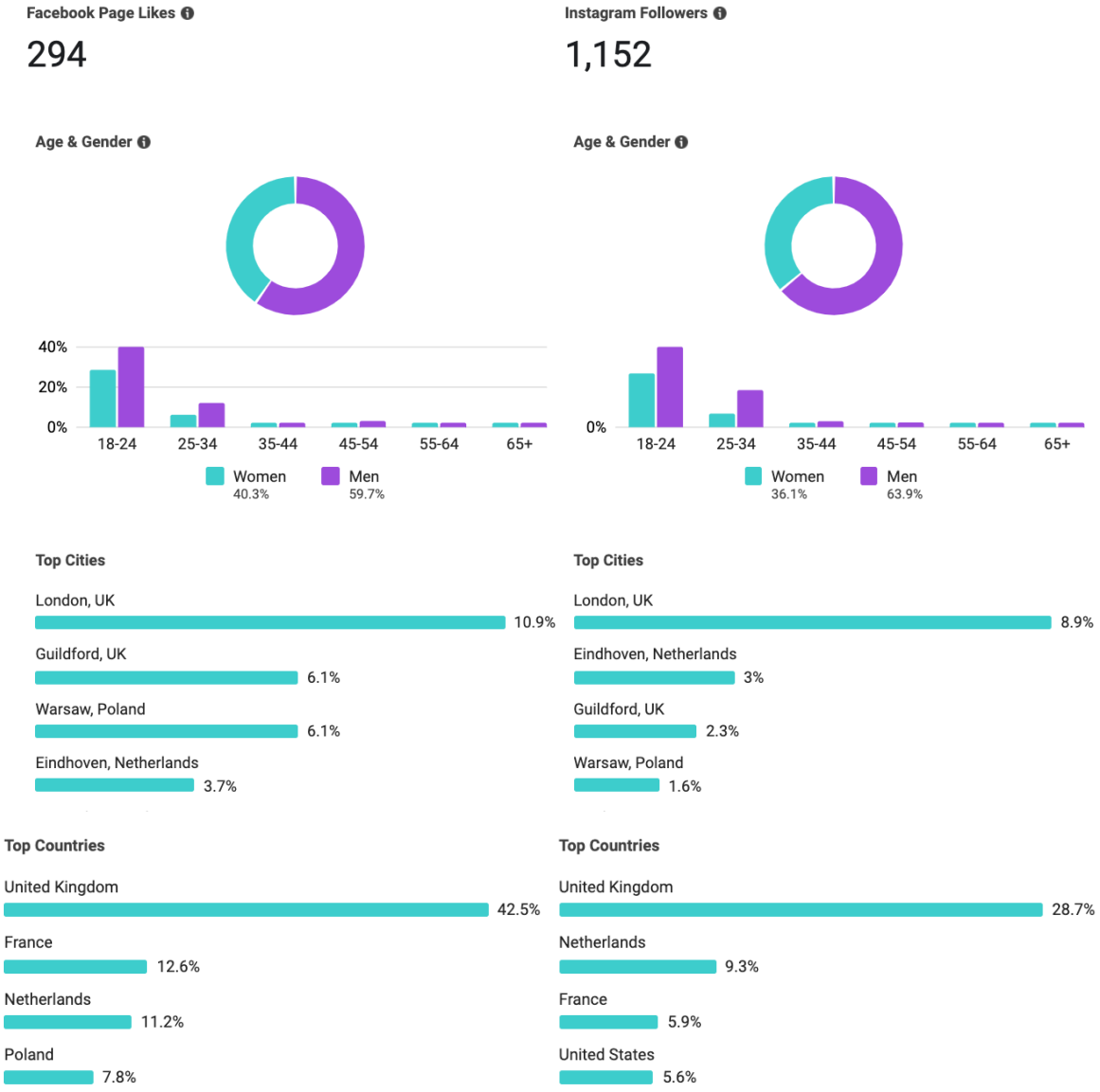
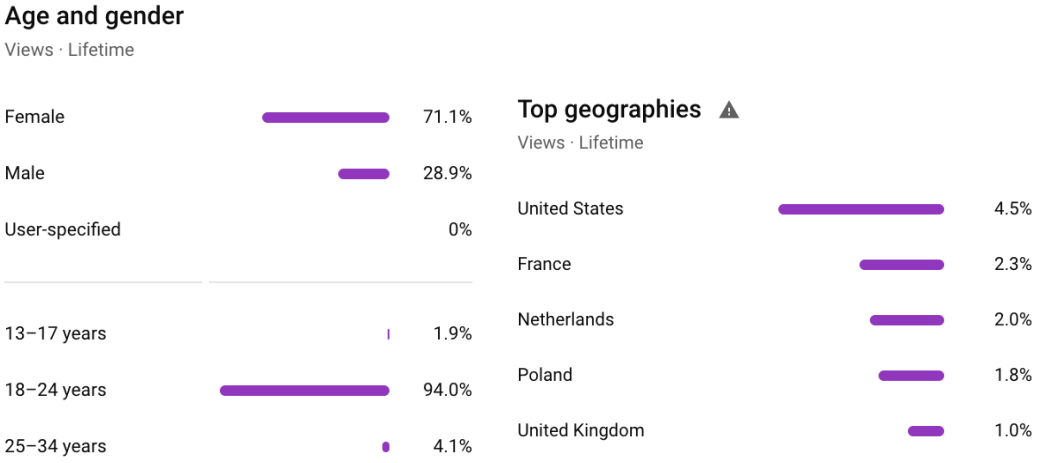


Figure 12-13: YOUTUBE ‘lifetime’



As can be seen, Fanchon's current demographic is slightly more represented by males. Her age range is clearly defined by the 18-24 category on social media though spreads quite equally from 18-44 year categories on streaming platforms. The fact that her principal social media territories are France, England, The Netherlands and Poland but that the United States dominate her music platforms like Spotify and Youtube suggests there is a significant portion of active listeners that she has not yet succeeded to transfer into engaged fans.

TARGET DEMOGRAPHIC

It is essential to define a clear target demographic in order to carry out an effective marketing campaign. At early stages of an artist's career it is more profitable for their music to clearly associate to one age range, gender and 'aesthetic' rather than to 'appeal to everyone' (Gaille, 2014). Music that can be enjoyed by anyone is more difficult to market as it is not possible for promotional tactics to be effectively aimed towards such a wide range. Age range, genre, gender, location and such characteristics define consumer habits and mean methods of gaining their attention must be personalised to fit that specific profile by monitoring how psychographics determine behaviours and responses, (Aaker, 1997).

Fanchon's audience can best be visualised as a young adult with a preference for alternative rock music. The lyrical narratives, feminine aesthetic and dream pop influence attract a female audience but are also marketable to males especially with the redirection towards grungier instrumentals and the rebranding of Fanchon as a band with Frazer and the two other members, (Bruner, 1990). According to this profile, this suggests her fans are predominantly from the Gen Z - millennial category, which are characterised by their active engagement in social media and their predisposition to spend their disposable income on 'experiences' such as live events, rather than on physical products. This also informs the kind

of venues Fanchon will play at and the visual designing of the campaign to appeal to the grunge youth scene.

After defining a target audience profile, their habits and preferences can be observed by comparing to bands with similar demographics and transferring this to predict what will be effective in our campaign, (Milkman, 2021). Fanchon's 'for fans of' category includes Wolf Alice, Nothing But Thieves, Lana Del Rey and older alternative rock to grunge bands such as The Pixies and Alice in Chains. It is helpful to also mimic bands that are smaller scale, in more evolved career stages than Fanchon but not as established as the aforementioned acts. Some such case studies relevant to Fanchon are female fronted rock bands such as Pretty Sick and Mannequin Pussy.

Figures 13-14: Pretty Sick Live and Wolf Alice Press Shot, both inspiration for Fanchon's branding and fan interaction.





REMARKETING

Remarketing refers to the concept of targeting customers who have already shown past interest in the product, either through previous purchases or online engagement (Foundation, nd). Targeting this audience is effective as they are likely to remain engaged and inclined to show continued support. A campaign to strengthen an artists' fanbase must include both the reaching of new listeners as well as the progressive transformation of current

listeners into fans and superfans. Remarketing can be done through internet data tracking cookies, calls to action on existing platforms and mailing lists. The aim is to keep past listeners of Fanchon's first three singles engaged in the redirection to her first album with the evolved sound and finalised band lineup. As can be seen below, the break Fanchon took from releasing meant a decline in engagement which was restarted by her latest release and is predicted to keep rising, in parallel to her follower count.

Figure 15: A graph showing Spotify streams, middle bar representing 500, visualising the success of Fanchon's first three singles and then the restart of engagement for her latest release.

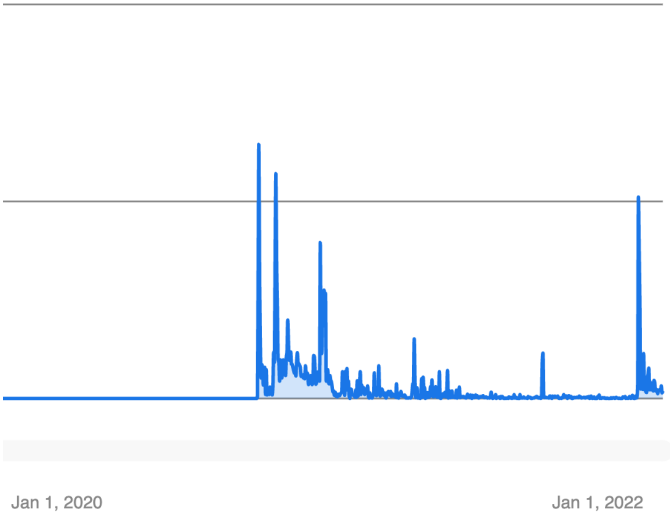
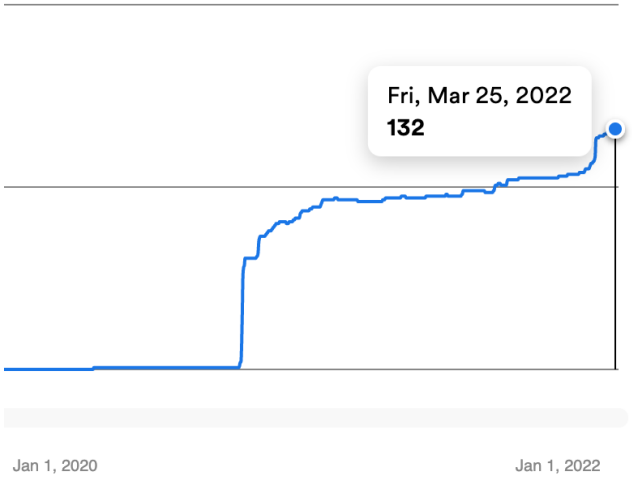


Figure 16: A graph showing steady growth of Spotify followers with a spike at the latest release.



Campaign Objectives ----------

NATIONAL, INTERNATIONAL, ARTISTIC

SMART goals are an efficient way to set clearly definable objectives and then monitor success, referring to 'specific, measurable, attainable, relevant, time-based' goals (Indeed, 2021).

As Fanchon's band is based in London, her national goals consist of constructing a stable foundational fan base and gigging schedule around London to then eventually spread outwards to cover more of England as she strengthens her relationships with venues and bookers.

As a result of her international background, Fanchon has certain connections around Europe that she can capitalise on once she feels she has set up a solid presence and band identity in England. Therefore, her international goals are to gig around France and The Netherlands, where she has an active listener base, after having gained experience in England first.

Regarding online reach, Fanchon has received a significant amount of press coverage in Brazil for her latest release 'rsmSMiLE' and has consistently maintained an important percentage of US based streams on both her Youtube and Spotify, proving these to be valuable territories to keep targeting specifically.

Fanchon's artistic goals with this album are to establish a unique blend of her and Frazer's influences that will sonically set them apart from the saturated market whilst blending in enough to be pop-accessible within the genre. Frazer's use of hardcore and grunge guitar treatment and general production in contrast with Fanchon's melodic, feminine romanticisation is the defining characteristic of this project. Fanchon also worked to

strengthen a unique lyrical and vocal style that balances having cryptic, more complicated uses of poetic devices with simple, relatable hooks that click the concepts into place.

The band is independently set up, having access to a bedroom studio in which all the music has been recorded so far and managing all the admin and promotion within themselves. A goal with this album is to professionalise the release and its assets whilst staying authentic to their DIY ethos. This will be done by collaborating with similarly independent artists for asset creation, and continuing to record themselves. However, the band is hoping to attract some outside help through this album to upscale their setup, perhaps in the form of a small label or management team. As a result of the 'rsmSMiLE' release, Fanchon has been in contact with Autonomy Music, Alex Pikkington who manages female fronted punk bands and a few London based live music promoters. Ideally, releasing a few more singles up to the album campaign might attract more potential partners that will be interested in supporting the band financially and through their industry networks. These two factors would give a valuable push to Fanchon's reach. It is also possible for this to happen post-release as a result of the album itself.

Figure 16: A table outlining clear objectives for the Album Campaign using SMART goals

Specific	Measurable	Attainable	Relevant	Time-based
Regular gigging around London	1 a month 2 a month			April-May 2022 June-August 2022
Tour in France	5 venues in 2 cities	Fanchon's personal venue contacts have already agreed to book the band	Spotify analytics suggest strong listening base in France in Paris, Bordeaux and	August - September 2022

			surrounding cities	
Single releases up to album	4 singles	rsmSMiLE is out Slowburn (live session) is being recorded Grow is being recorded Humming (59 second version in collaboration with the Royalties Instrumental Project) is being recorded	To gradually increase excitement for the album on social platforms and through press coverage and interviews. The release of singles is also a better strategy in terms of Digital Streaming Platform (DSP) algorithms in order to gain more exposure on their algorithmic playlists and steadily increase streams and listener counts.	February 2022 April 2022 May 2022 June 2022
Album release		Album is fully written and being rehearsed for gigging. The recording is in process, all songs have been started and are at differing levels of completion with the singles taking priority. Promotional visual assets are also being created by booking photoshoots and taking video content.		June 2022
Steady increase in spotify followers	80 in February Objective 300 before album release	Current count: 133 50 new followers on first single release, if 50 new followers for every single release then 300 could be achieved for July	If listeners click follow, the releases show up in their algorithmic playlists Having a higher following count also aids in achieving editorial playlist adds	February - July 2022

Spotify editorial playlists	Grow to be added to spotify editorial playlists Album songs	Fanchon managed to secure an editorial playlist for ‘Bandaid’ in 2020 Every song will be pitched and playlist people will be personally contacted as Fanchon has been using twitter to research who is in charge of some relevant ones. Grow is predicted to be the most likely to achieve a spot due to it’s hardcore niche and pop inspired melody.	The most significant spike in daily streams and listeners can be seen when Bandaid was added to ‘Courant Alternatif’.	For a single release
Collaborate with artists for campaign visuals	1 press shot photoshoot per release with different setting / visuals To be accompanied by video material for canvases and social media promotion Live shots at every gig, whether in collaboration with a professional photographer or by photographer friends	First photoshoot booked April 17th More photographers in the conversation process Various established artists enlisted for single artwork, logo design and video content Video and Photo content being taken by band during rehearsals, studio sessions and gigs	This is to keep people immersed into the aesthetic world of the music, further engaging people to be ‘fans’ of the band for more than just the music. Visuals assist in drawing people into calls of action and also place the music into a wider context in which fans are invested in the band member’s individual personalities	April - July 2022
Enlist the help of an indie label or management label	Have at least one group involved further than the current conversational level by the album release.	Band currently in conversation with Autonomy, Alex Pikkington and various British promoters	Upscale in financing promotional material and studio time Upscale in networking reach leading to increased	July 2022

			spotify analytics and playlist potential	
Radio plays for the singles	rsmSMiLE received 5 radio plays in the first month in England, Canada and Australia Objective 5-10 plays per single	Band pitches to a list of pluggers and platforms	Exposure to different audiences Looks good to potential industry partners	February - July 2022
Press coverage for the singles	rsmSMiLE received 15 reviews, 3 interviews, 1 podcast interview and 7 ‘top tracks’ blogs To be matched by every single release	Band pitches to a list of platforms and specifically targeted people who write about similar bands	Exposure to different audiences Looks good to potential industry partners	February - July 2022

Competition ----------

The digitalisation of the music industry has made music making and releasing accessible to anyone in possession of basic equipment. Record labels no longer gate keep recording and distribution, leading to a saturated market in which the boundaries of genre and location are more blurred than ever. This presents barriers in who can create music authentic and popular enough to peak above the large numbers of creators. However, it can be argued that ‘competition’ within the music industry generates as much opportunity as it does barriers. The creation of music scenes, whether location or sound based, are an essential part of niches gaining popularity both in recording and live music. Bands mutually assist each other by sharing fanbases and utilising each other’s platforms. Therefore, identifying which market peers are relevant to one’s own sound can be an important tool in building one’s own platform. As aforementioned, observing the success of similarly marketed bands can inform

decision making in Fanchon's campaign. It is also important to recognize which bands can become associated acts, such as musicians Fanchon is friendly with or who are active in nearby areas. Therefore, a scene can be created and capitalised upon through mutually beneficial competition.

Figure 17: Demonstrating how local bands and Fanchon's 'for fans of' can be turned into beneficial competition in the form of opportunity.

ACTS	CONNECTION TO FANCHON	OPPORTUNITY
Dude, My Dude Deja Blu Sleep Outside Whitelands Playing Fields Gender Warfare The Confederate Dead COMANAVAGO Robbinson's Village Samuel Crowe Memory Farm Valeras	Friends of Fanchon who regularly gig around London with a similar band set up and venue choice	Support slots Active on each others' social media Mutual logistic support in sharing contacts, equipment, spaces
Drool Healthy Junkies Yur Mum Warning Signal Weekend Recovery A Void Grandmas House	Local London bands with more established platforms than Fanchon and a similar sound or aesthetic	Support slots Observing their marketing campaigns Observing the venues they play at and which promoters they work with Sharing fanbases Researching the labels, managers and other key industry people they work with
Mannequin Pussy Gouge Away Pretty Sick Dilly Dally Sasami	International female fronted bands with similar sound and a steady successful fanbase	Observing their marketing campaigns Researching the labels, managers and other key industry people they work with Targeting their fanbases

The Music and Assets ----------

Listen to the Demos:
https://soundcloud.com/fanchon-dehillotte/sets/marketing-campaign-album/s-fZOMKrOPeHO?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

Figure 18: ALBUM ARTWORK



Figure 19: ALBUM SONG LIST ARTWORK



RELEASE PLAN

Figure 20: Single 1 ‘rsm SMiLE’ (out February 25 2022)



Single 2 ‘Slowburn’ (Live Session)

This will be released as a vintage live session, we will record video on an old cam recorder using the Mazzy Star ‘Hallah’ Live for The Beat in 1994 as an inspiration board and run the audio through a cassette:

Figure 21: Outtakes from the Mazzy Star ‘Hallah’ Live session

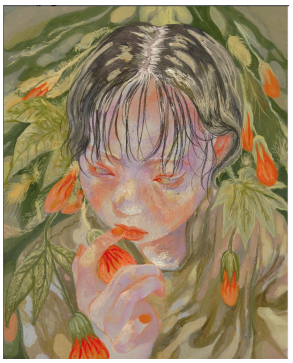


The live session recording will be included on the album as well as a full band version that slightly differs in mood, made more energetic by the inclusion of bass and drums and additional guitars.

Single 3: Grow

Artwork to be made by a Korean Artist as a free collaboration, they reached out because they enjoyed the music.

Figures 22-24: Example artwork by Firecracker City (박인주)


Single 4: Humming (59 second version)

In a collaboration to be discussed below. The album will then include the full 3 minute version of the song. Artwork to be made using full band press shots currently being edited (also further discussed below), in the style of:

Figures 25-27: Example band shots of Sonic Youth, two photos by Edoardo Giacomelli.





COLLABORATION: The Royalties Instrumental Project

Featuring is an effective strategy to gain exposure on collaborator's platforms as the release will show up on their artist profiles and social media, reaching their pre-established fanbase. This particular collaboration also includes a video and promotional package shot for free by their team, as well as a free mastering of the track. Furthermore, the collaboration is on brand with Fanchon's advocating for the independent industry sector. The Royalties Instrumental Project's mission is to collaborate with unsigned artists to create tracks that are less than a minute long, as a protest to Spotify's unfair micropayment structures which only counts streaming time, and therefore pays, 1 minute into songs. This collaboration will assist in raising intrigue and buzz around the album release which is to then feature a full length version of the song, therefore treating this single as a 'teaser'.

CONCEPTS AND NARRATIVES

Identifying clear themes and narratives within the album will maximise the potential not only for fan connection but also for press coverage, who can more easily write about music when there are distinct and authentic perspectives involved. The primary narrative focus for 'rsmSMiLE' was to introduce new bandmate Frazer Holloway and reveal the nature of collaboration between the duo. The 'rsmSMiLE' lyrics speak of struggling to externalise emotions and the frustrating female pressure to self-regulate moods in order to be pleasant to be around. Second single, 'Slowburn', tells the story of loving someone from a distance. This was chosen as a second single due to its clearer relatability factor that will hopefully connect to listeners. The 'Grow' release will focus on introducing the rest of the band members and promoting their gigging activity, as this is a heavier song. 'Humming' will capitalise upon the feature and streaming pay advocacy. Finally, the album will be spoken upon as a coming together and introduction of the band's work with lyrical narratives ranging from

unreciprocated love, like in ‘Slowburn’, to coming of age philosophical stream of consciousness such as in ‘rsmSMiLE’. Utilising these narratives also helps identify individual song USPs as well as within the overarching artistry, (Tom, 1990).

Figure 28: A table identifying the narrative and distinctive features of each song on the album that will inform how to pitch to press and the promotional language to use.

SONG	NARRATIVE / USP
1. Grow	Single release: Introducing band and how they got together, what they are like live Lyrical narrative: Wanting something you can’t have Soundscape: Deftones inspired hardcore
2. It Gets Darker Later	Lyrical narrative: first release with male vocal duo and french lyrics about confusion Soundscape: blending hardcore, shoegaze, dreampop
3. American Sadness	Lyrical narrative: Struggling with insomnia Soundscape: Sonic Youth inspired alt rock
4. Humming	Lyrical narrative: You don’t notice loneliness until you experience the opposite Soundscape: grunge
5. Joy Brings Me Down	Lyrical narrative: the fleetingness of happy chemicals Soundscape: The Strokes inspired joyful mood
6. rsmSMiLE	Single release: Introducing new project with Frazer Lyrical narrative: externalising emotions, moodiness Soundscape: Wolf Alice, Alice in Chains
7. Have a Heart	Lyrical narrative: present tense, visual storytelling of a heartbreak scene ending on a jaded note

	Soundscape: shoegaze, dreampop
8. Bite My Tongue	Lyrical narrative: feeling numb and speechless Soundscape: blending hardcore and dreampop
9. Fuzzy June	Lyrical narrative: first release with spoken word poetry about time passing, includes French Soundscape: Sonic Youth, Dry Cleaning
10. Slowburn	Lyrical narrative: loving someone from a distance Soundscape: shoegaze, grunge, dreampop
11. Preliminary	Lyrical narrative: the painful preliminary stages of developing feelings for someone Soundscape: hardcore, grunge

Promotional Plans and Tastemakers ----------

The below electronic press kit was specifically designed to promote the 'rsmSMiLE' release to relevant press, pluggers, playlisters and potential label or managing groups. The bio will be rewritten, tailored to tell the narrative angle of each specific release and the asset folder and 'heard on' sections will be updated with new material.

Electronic Press Kit: https://fanchondehillotte.wixsite.com/electronicpresskit

Fanchon's promotional strategy is to target specifically researched tastemakers that have either previously shown interest in her work or that can be seen to cover bands in her field and are hence likely to be interested. These include international blog writers, radio

pluggers and playlisters, both in charge of user generated and spotify editorial playlists. The below tables demonstrate who will be contacted with the singles in the pre-release campaign phases to be demonstrated on a timeline later on.

Figure 29: A table of online press contacts

ONLINE PRESS	
Platform	Contact
- Artisti Online - Send Me Your Ears - Havoc Underground - Roadie Music - York Calling - Rock Era Magazine - Head Bangerz - Relive Hoops - Daverage Normal's Average Podcast Show on Morley Radio - Os Garotos de Liverpool (brazil) - EDM Station - JPGChief - The Wild is Calling - MusoMuso - Rising Artists - Thoughts Words Actions - Red Rock Magazine - Radmila Rocky - Edgar Allen Poets - Fernando Triff - Given to Rock - Eat This Rock - Lyrics and Vibes - Javi Gago - Micro Music Soton - FV Music Blog - Tape Ranger - Record the Resonance (australia) - The Other Side Reviews - Music Victory - Kimu - Pigeon Opinion - Mango Wave - It’s All Indie - Indie O Clock (brazil)	MusoSoup

- Nexus Music Blog - HuskysHome - European Indie Music Network - Turtle Tempo - Plastic - OG Music - Prime Footy	
- Little White Dove Presents - Blind Zine - Intune Music - AnodetoZine - Exposed Polaroids - The Girl's Gig - Lucy Mccourt - Scuff Zine - Loud Women - Babystep Magazine	Found on hype machine or social media, contacted either through their website, email or instagram
- Run Hundred - TongTied Magazine - Given to Rock - Last Day Leaf - Girl at Rock Shows - Loud Women - Pan Wynil - Dark and Dirty - RockDafuqOut - Two Story Melody - Indie Shuffle - Alt77 - Kaaozine - EarMilk	SubmitHub

Figure 30: A table of radio contacts

RADIO CONTACTS			
Station / Show	Plugger	How to contact	Dates
Morley Station - Daverage Normal's Average Podcast Show (Interview)	Dave	artists@dnaps.co.uk	26/04/22
Bombshell Radio Canada - The British are Coming Show	Matt Dalzell	twitter	16/04/22
European Indie Music Network	Alessandro	euroindiemusic	1/04/22

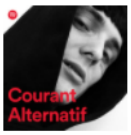
		@gmail.com	
Micro Music Soton	Tony	email	7/04/21 2/03/22
Bear Cave	Tony	email	9/04/21
Leeds Student Radio	Mara Vlad	facebook	6/03/21
Radio Airplay	Online submission		March 21 February22
Stag Radio	Ben Waites	Personal contact	
BBC Introducing - Surrey / Sussex, London, Berkshire	Nicky Booty Alex West		
Amazing Radio UK / US	Online account		18/3/22
Radio Wigwam	Online submission		
Aspen Waites Radio	Chris Redjam	Instagram	2/4/22 9/4/22 (Interview) 10/4/22
Breaking Sounds Radio	Online submission		
Pirate Radio	Online Submission		

As spotify is Fanchon's main platform and has the most advanced playlisting algorithm Fanchon will focus on targeting spotify playlists before hopefully expanding to other DSPs like Apple Music and Tidal, on which she has only received a few playlist adds in the past due to there existing less of her listeners spread across these platforms.

Figures 40-43: Current Spotify Playlist Reach

Editorial

Playlists made by our editorial team based on music trends and data.

#	TITLE	MADE BY	LISTENERS	▼ STREAMS
1	 **Courant Alternatif** Bandaid	Spotify	2,625	3,520

Listener

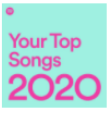
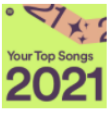
Playlists made by Spotify listeners.

#	TITLE
1	 **Fanchon's Grammy Committee** 2 songs
2	 **Weekly All Styles** Doses
3	 **The Bop Tunes** Bandaid
4	 **Pure Indie** rsm SMiLE
5	 **Underground Punk** rsm SMiLE

Show More Showing 5 of 179

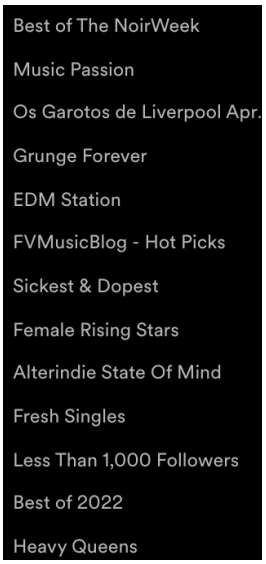
Algorithmic

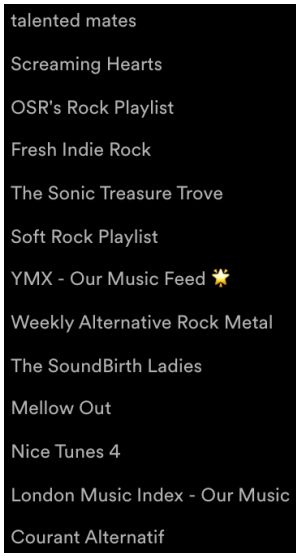
Playlists created for a listener based on their taste using crowdsourcing and data.

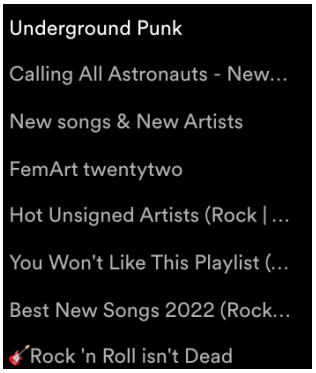
#	TITLE
1	 **Release Radar** 2 songs
2	 **Radio** 4 songs
3	 **On Repeat** 3 songs
4	 **Your Top Songs 2020** 2 songs
5	 **Your Top Songs 2021** Doses

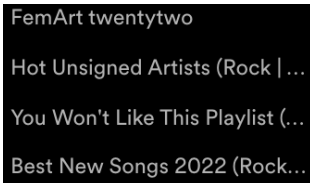
Show All Showing 5 of 8

Figures 44-47: Spotify playlists previously featured on, specifically curated by press, bloggers and playlisters









TASTEMAKER CONTACTS

These are personal connections that can be taken advantage of for the album release pitching.

Figure 48: A table of tastemaker contacts and Fanchon's personal ties

TASTEMAKER CONTACTS	
Name	Personal Connection
Dave Cronen: artist manager (The Smiths, Johnny Marr)	Fanchon's Music Business lecturer at university and dissertation supervisor, were in contact about her first three releases
Alex Pikkington: music manager (Grandma's House)	Fanchon met him at Tileyard and has been sending demos back and forth
Ngaire Ruth: music journalist (Loud Women)	Fanchon briefly introduced herself at university
Geoff Travis: Rough Trade Records	Fanchon interviewed him for her dissertation
Richard Reines: music manager (Nothing But Thieves, Airways)	Fanchon has been in contact with him since her youtube days and has met him on several

	occasions
Kieron Pepper: a&r	university
Nigel Hassler: live agent	Introduced by a mutual acquaintance

THE TILEYARD COMMUNITY

Another way to utilise personal contacts is by identifying whom around the Tileyard community may be interested in the project and how to contact them, most likely through someone at Tileyard Education. Fanchon has already identified Autonomy but also plans to be in contact with the 13 Artists booking label, indie Mascot Label Group, Decade Management and Marathon Artists.

Live Promotion: UK and France Tour ----------

Figure 49: Flyer (Side A) To be printed in A6 and handed out at gigs so that people can easily find the music and online platforms.



Figure 50 : Flyer (Side B) Teasing the setlist. This was Fanchon's idea, as she is passionate about live music and frequently goes to see up and coming artists. She realised she wished she could walk away with something like this in order to remember the songs she liked best and which ones are unreleased when she goes to see smaller acts.



Figure 51: A table of provisional plans for a UK Tour, some dates booked and some to be confirmed.

UK TOUR CONTACTS			
Booker	How to contact	Venues	Fixed Dates
Underground Sounds	Lauren@morelive.co.uk	Amersham Arms Roadtrip & The Workshop	21/4/22
Fernweh Events	Personal contact: Marta	The Lexington	28/3/22 tba/10/22
Cosmic Sounds	Personal contact: Spencer	Boileroom The Star Inn	
Big Richard Records	Personal contact: Dom	New Cross Inn The Brink Off Broadway Amersham Arms The George Tavern Sebright Arms	

Talent Banq (based at Tileyard)	enquiries@talentbanq.com Personal Contact: Rachel and Marta	Camden Chapel	
Hot Vox	guy@hotvox.co.uk 07926971333		
This Feeling	Online sign up form		
Get Bent Events	GetBentPR@hotmail.com	Carved Dive	
Sucker Presents	Online form	Strongroom, Shoreditch	
Camden Rocks Presents / Festival	Online sign up form		tba/7/22
Boileroom Bookers	charlotte@theboileroom.net	Boileroom	
DemoFest	Self booked	The Gallery, Tileyard	1/6/22
Vinyl Scratch	Fergus email	Vinyk Café The Gallery, Tileyard	1/4/22 1/5/22
Permanent Creeps	Contact page on website	Jaguar Shoes	
DICE	Online submission		
Lauren - Frazer's contact	+44 20 7272 7366	Nambucca	
Lauren - Frazer's contact	windmillbrixton@yahoo.co.uk 02086710700	Windmill Brixton	
Lauren - Frazer's contact	+44 (0)20 8469 4382	New Cross Inn	
		PowerHaus, Camden	
	020 78375371	The Lexington, Islington	
	+44 20 7424 0800	Camden Assembly	

Figure 52: A table of provisional plans for a French Tour, some dates booked and some to be confirmed.

FRANCE TOUR			
Booker	**How to contact**	**Venues**	**Date**
Live Music Bar - Quartier Libre	Personal contact: Thomas	Bordeaux	
Live Music Restaurant - Le Papa Rock	Personal contact: Jean Luc 0781152968	Bordeaux	
Loft 33	09 62 63 28 81	Bordeaux	
Chez Alriq	guinguettechezalriq.com 05 56 86 58 49	Bordeaux	
Natural Café	Personal contact: Pierre	Andernos	
Arcachon en Scene (festival)	Personal contact: Sophie	Arcachon	
ODP Festival	Personal contact: Sophie	Talence	
Musicalarue	Personal contact: Sophie	Les Landes	
Opening Stage - Promoters for daytime festivals	https://openingstage.fr/	Paris	
La Belle Vie Saint-Martin	01 42 05 93 62 labelleviestmartin@gmail.com	Paris	
La Liberté	01 43 72 11 18	Paris	

Au Magique	mhavet@aumagique.com	Paris	
Festival Garorock	Personal contact	Marmande	

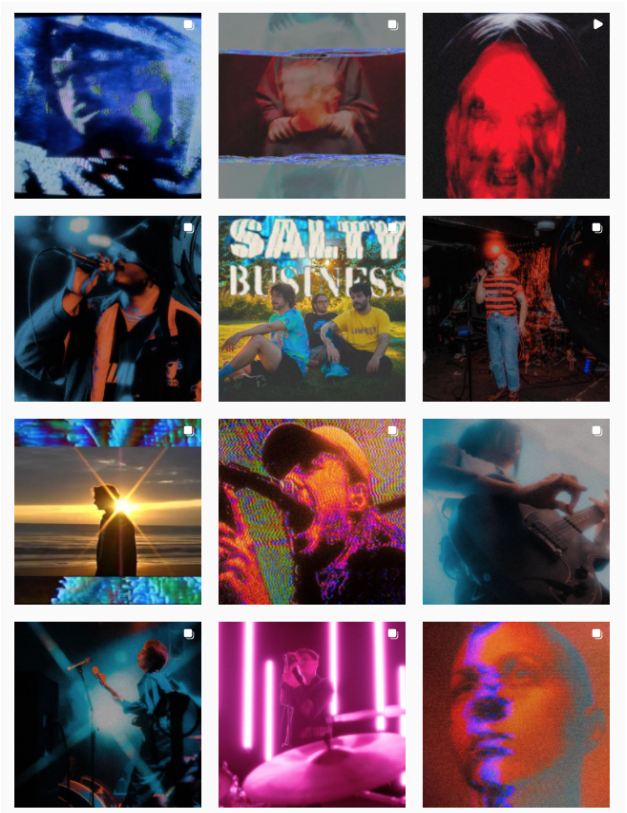
(Bowdin, 2012)

Digital Promotion ----------

PRESS SHOTS

A first press shot photoshoot has been planned to take place in April so that the promotion of gigging can include a new aesthetic including the whole band, which will contribute to the 'Grow' single release campaign in May.

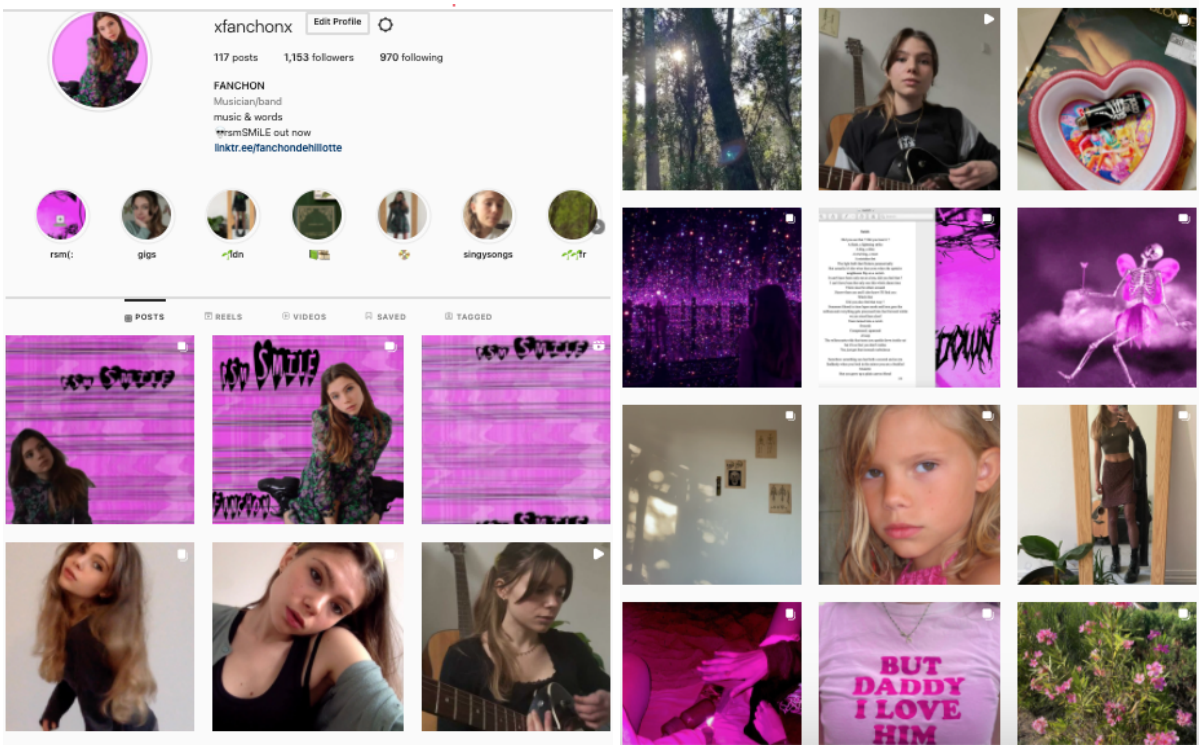
Figure 53: The photography of Edoardo Giacomelli with whom the band is collaborating on the visuals for the 'Grow' and 'Humming' single releases.



SOCIAL MEDIA

Remaining constantly active on social media with a clearly definable personality is an essential part of building a fanbase in today's industry. Online presence assists in the world building aspect of contextualising the music and allows fans to invest themselves in the personalities and narrative of artists. A balance must be found between staying 'on brand' and allowing the artist to be authentic and casual to their fans. For example, decisions must be made early on as to whether the artist will maintain mysterious, enigmatic intrigue by sharing little about themselves, or whether they are willing to talk to fans more vulnerable and give insight into their mundane life. Fanchon's predominant platform of choice for this is instagram, although music posts are transferred across facebook and twitter too to reach her slightly older demographic. A TikTok posting plan had been created for the rsmSMiLE release that the artist was unable to carry out due to personal problems that arose at the time of release and prevented her from filming or putting more energy into social media, namely a family issue and falling ill with Covid. The TikTok plan will hence be refurbished and transferred to the following release, in order to grow her social media and experiment with targeting TikTok's younger demographic. The question to be answered by Fanchon's social media presence is, what more than music can she provide ? These are the character traits that act as USPs to her brand and encase references and inspirations into her music. The objective is to grow her reach by maximising the algorithm through consistent posting in a way that remains authentic and unforced. (Chaudhuri, 2001)

Figure 54: Fanchon's instagram presence focused on consistent imagery and colour scheme whilst sharing her passion for literature, nature and witchcraft. Her instagram shares lifestyle content as well the musical updates and BTS that are spread across all platforms. This suggests her instagram following can be considered her 'superfans' that are highly engaged. This album release aims to transform a higher percentage of her DSP followers into active social media followers.



ADVERTISING

Running paid social media advertising on facebook, instagram and youtube will further expand Fanchon's social media reach to target new audiences using psychographics to target accounts predisposed to engaging with her content. This can be done through geolocation and cookies with relevant hashtags such as:

#grunge #grungegirls #femalefrontedrock #altrockband #londonmusic #frenchindie (Rentfrow, 2009)

Physical Promotion: Merchandise and Retail ----------

Direct to Consumer (D2C) products are a means of entering the market and reaching an audience directly, by cutting out the middle man represented by DSPs or music stores (Dennis, 2022). Merchandise will be available for purchase at gigs as well as through her website. This strategy is effective in creating a direct connection for fans to invest in the artist, and also consequently turns into promotion for the brand when fans wear or carry the merchandise with them in their daily lives and so expose it to new audiences. Fanchon's merchandise line for this album release and touring schedule will include lighters, rolling papers and guitar picks as smaller cost options. A perfume in collaboration with the Paris School of Perfume is currently being personalised for Fanchon to be sold in small vials as a medium cost option. Perfume was chosen as a product as it iconizes Fanchon's blend of feminine and grunge aesthetics; perfume being tied to the grunge scene through the novel by Patricke Suskind which was reputed by Kurt Cobain (Reynolds, 2011).

Future plans envision creating cassettes of singles off the album post-release, to lengthen the time of exposure and keep momentum by 're -releasing' it in different formats within the following months. This can be accompanied with CDs of unreleased demo versions and live sessions that are planned to be exclusive on bandcamp and physical.

Figures 55-56: Merchandise samples, the vial is small enough that it can be sold cheaply at gigs and will be decorated with Fanchon logo stickers.



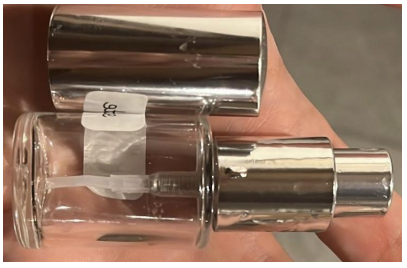


Figure 57: Colour pallette of the album release to be consistent across all visual promotion and merchandise.



Figure 58: The official Fanchon logo to be present on all merchandise.



Budgeting ----------

https://docs.google.com/spreadsheets/d/15EtadQQZ6LtAqgoQPSGgEx0AkpZbLtQrmp8pOpmD5Z0/edit#gid=0

Figure 59: A spreadsheet documenting expenses of the campaign thus far and kept up to date live.

EXPENSES	General	£	Gigging	£	Social Media Advertising	£	Online Press	£	Merchandise	£	PROFIT	£
	Twisted Anatomies (Tia's Bro) Logo Design	30	Pedal - Rattack		Instagram boosted posts budget	50	MusoSoup Upload Fee	24	50 customized lighters (Awesome Merchandise)	45	Lighters	2 per unit
	DistroKid Membership (Musician Plus) - Annual	$35.99 → around £27 a year	Pedal - Big Muff	74.99	Facebook automated budget	50	MusoSoup Budget	150	50 customized rolling papers (Snail Papers)	100	Rolling Papers	2 per unit
	Full Band Press Shot Photoshoot with Edoardo, 4 hours minimum 50 edits	150	Aesthetic Straps for Gigging	23.94	Youtube ads for video content only (ie Slowburn Live session)	50	Submit Hub 10 credits	8	50 customized guitar pics (The Picks House)	35	Guitar Picks	0.50 per unit
	Peter Maher Mastering	30 per track → 300	Rehearsal Room	50-55 a week	Spotify Marquee	Not given access yet			Perfume Vials	free in collaboration with Perfume School of Paris	Small Perfume Vial	10 per unit
	Unlimited Commercial Use Licence for heartbeat font	$45 → £34.71	Mini leads for pedal board								Medium Perfume Vial	15 per unit
	DistroKid upload Legacy Add on	$29 → £21.71	New Strings	16.99							PRS live revenue	10 per gig played (more for concerts and festivals)
			AMP: boss katana 100w 2x12	440							PRS streaming royalties	triannual, to be determined
			Harmonic Tuner	43.99							Bandcamp Revenue	As of now: 25
			Pedal Board	60							Linktree 'donate'	As of now: 0
			Printing 4000 coloured A6 flyers (bizay.co.uk)	20							Future Revenue Sources: Cassettes, Posters, Tshirt Line, Livestream 'pay what you want' tickets	

Timeline ----------

https://docs.google.com/spreadsheets/d/15EtadQQZ6LtAqgoQPSGgEx0AkpZbLtQrmp8pOpmD5Z0/edit#gid=0

Figure 60: A spreadsheet timelining the campaign into different phases and their specific activity.

	PHASE 1: PREPARATION	PHASE 2: 'rsmSMiLE' single release	PHASE 3: 'SlowBurn' live session + First Gig	PHASE 4: 'Grow' single release + regular London gigs	PHASE 5: 'Humming' Collaboration	PHASE 6: PostDream ComeDown album release	PHASE 7: France Tour	PHASE 8: Keeping Momentum
DATE	September - February 2022	February-March 2022	April 2022	May 2022	Beginning June 2022	End June 2022	July-August 2022	July 2022 - September 2022
ACTIVITY	Writing, recording, producing, self creatibe promotional assets such as artwork and EPK, searching for bassist and drummer to finalise lineup	PR campaign, social media plan, start weekly band rehearsal with new members, contacting tastemakers, playlist submissions, recording album, film Slowburn Live Session	PR campaign, social media, two band rehearsals a week up to first gig, contacting new promoters and venues to line up May-July London gigs, contacting tastemakers, radio plays and interviews for rsmSMiLE being released, gathering press shots and promotional material for next singles, finish recording album	PR campaign, social media, back to weekly band practice, send album off to mastering, interviews, finalise gathering of promotional materials for album and update EPKs, monthly to trimonthly gigs scheduled around London	PR, social media, weekly band practice, trimonthly gigging, teasing album, contacting tastemakers and potential partners	PR, social media, weekly band practice, trimonthly London gigs	Touring around France, consistent social media documenting, photos and videos of gigs, interviews, behind the scenes content	rereleasing album early demos, acoustic versions, b-sides, retailing physical music, sharing behind the scenes of album creation, back to gigging and rehearsing in London, taking time off in order to get back to writing and recording in September

Conclusion ----------

In summary, the report showcased the marketing and promotional plans for an album release campaign by emerging artist, Fanchon. The intention is to pitch the report to selected potential partners that can upscale the reach of the release through their networks, and financially assist the creation of assets and the advertising in order to maximise attention around the release.

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