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CAROL ADES: 3 YEAR MARKETING CAMPAIGN



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Introduction

Carol Ades is an emerging indie-pop singer-songwriter based in Los Angeles who is making waves in the music industry thanks to her unique approach to songwriting. Although she is just debuting as a solo artist, she is an experienced songwriter credited with penning hits for international superstars like Zara Larsson, Demi Lovato, Benny Blanco and Selena Gomez. However, the pop hits that Carol has written for others differ from her own music, which reveals a more vulnerable and emotional side of herself. Her lyrical rawness and honesty are precisely what is cutting through the clutter in today's saturated music market, offering a fresh and truthful perspective about what it is like to be coming-of-age as a woman in the twenty-first century. In addition to her lyrics, Carol's innovative sound and intimate vocals also help illustrate vulnerability in stark contrast with a world obsessed with showcasing "perfect" lives through highlight reels. Carol's music gives a voice to the rising demand for the *other*, more relatable side of the human experience, tackling topics such as body insecurities, mental health issues, and struggles with society-imposed beauty standards.

Currently, there are myriads of micro-movements online spreading conversations surrounding anti-aspirational beauty and body-positivity (e.g. Selena Gomez's *Rare Beauty* make-up brand, Starface's fight for acne-normativity). However, as Seth Godin points out in *Tribes* (2008, p. 12), the number of tribes that are flourishing everywhere are counteracted by a vast shortage of leaders. Hence, one of our main goals to successfully break Carol as an artist is to position her at the forefront of this movement. Additionally, we have noticed that while these movements are raising awareness about the aforementioned topics online, they tend to focus on self-*improvement* rather than growth and acceptance. In other words, while they do acknowledge difficult feelings, they tend not to embrace them as healthy and a necessary part of the human

experience. In contrast, Carol's music celebrates such challenging emotions, rather than just trying to "fix" them. For this reason, we believe that Carol's compelling music has the power to help countless girls and women around the world feel less alone in their struggles, paving a less rocky path for future generations.

Following Chris Anderson's advice from his best-selling book *The Longer Long Tail* (2009), we will first target a niche market to build Carol a strong, loyal fanbase, and then steadily progress towards the more mainstream, ultimately positioning her as both the number one indie-pop artist in English-speaking countries, as well as an essential spokesperson for the body-positive and anti-aspirational beauty movements. Accordingly, following strategies outlined by Godin in his ground-breaking books *Permission Marketing* (2006) and *Tribes* (2008), we will support Carol's solo debut through a three-year campaign focused on identifying her ideal target market, building relationships and raising brand awareness on a global scale.

Strategy and Methodology

Following Baker (2013, p. 17), our strategy consists of building brand awareness, nurturing relationships and producing revenue to successfully position Carol as the leading indie-pop artist in English-speaking countries. Our campaign will take place over the course of three years, during which time we will create a loyal fanbase to help successfully launch Carol's solo career. It is imperative that we build Carol a strong tribe, since many successful artists like Taylor Swift, for example, have mentioned time and again how important of a role their loyal, dedicated fanbases have played in their success (Blank, 2019). The campaign will therefore be divided into three phases: the first year will focus on identifying and targeting Carol's ideal fanbase, the second year

on growing and engaging it, and the third year on positioning Carol as the number one indie-pop artist in English-speaking countries.

Currently, Ades' fanbase mostly engages on sites such as Instagram, Twitter and TikTok, amassing a total of around 80,000 followers. Digital platforms, therefore, are where we will carry out most of the campaign since her target audience comprises of digital-savvy Gen Z and Millennials. Additionally, because they tend to favour sites like TikTok, Instagram, and Twitter (Tankovska, 2021), we aim to grow her tribe to reach a total of 500,000 followers on Instagram, 200,000 on TikTok, and 300,000 on Twitter. We further plan on increasing her Spotify monthly listeners from 60,000 to around 2 million through strategic partnerships with the platform, since it is the most popular DSP among both Carol's demographic and current followers.

To best reach Carol's online fanbase we will employ a combination of Permission Marketing techniques. Examples of this include publishing a monthly newsletter, organizing influencer marketing campaigns, exploring radio and press opportunities, embarking on national and international tours, and strategic brand partnerships. Additionally, since research has proven that Gen Z and Millennials spend around 3 hours a day on platforms like Instagram and Twitter (Tankovska, 2021), we will also employ targeted digital advertisements on social media to directly engage with Carol's fanbase. Extensive competitor research and social media data analysis have allowed us to identify our artist's target market, which is mainly comprised of female students between the ages of 16 and 29 who live in English-speaking countries like the UK, Ireland, the US, Canada, New Zealand, and Australia. Because Carol's songs are highly lyric-oriented and written in English, we have decided to market to a limited number of countries, since "in the tyranny of geography, an audience spread too thinly is the same as no audience at all" (Anderson, 2009, p. 17). Additionally, Anderson

suggests how “we are turning from a mass market into a niche nation, defined not by our geography but by our interests” (p. 40). With this in mind, our campaign will target individuals who share Carol’s values of being open-minded and passionate about social change, mental health and body-positivity.

In today’s information-rich world, people’s attention has become both a priceless currency and a scarce commodity (Tufekci, 2013). Knowing this makes following Godin’s (2007, p. 27) suggestion of keeping Carol’s followers engaged through relevant, frequent, personalized and anticipated content all the more relevant. Accordingly, we have designed this campaign to feature regular music releases every 2-3 months to continue building momentum and reward fans for their time, attention, loyalty and dedication.

Finally, we plan on generating most of our revenue through merchandise sales, strategic brand partnerships, DSPs and tour meet-and-greets. Baker aptly observes how individuals tend to purchase merchandise that reinforces an image they aspire to or that they have of themselves (2013, p. 118). Thus, we plan on catering Carol’s collections to the tastes and needs of her fanbase, providing them with items that help express who they are – not simply selling T-shirts with Carol’s name and logo on it. To keep her tribe engaged, we will release new merchandise collections with every EP and album cycle. Not only will this dramatically increase demand and sales, but it will also provide them with regular, personalized and anticipated content that will help install a sense of credibility and trust.

Campaign

Our main objective in this campaign is to increase engagement and brand awareness while nurturing a loyal, dedicated and strong fanbase. What makes Carol stand out in

today's saturated music market are precisely her honesty and vulnerable lyrics, which allow fans to feel seen, heard and less alone. Accordingly, her target market is not looking for a "perfect", flawless or extraordinary idol to worship from afar; they are longing for representation and for an artist they can relate to. We will therefore center this campaign around celebrating vulnerability by presenting Carol as both a girl-next-door and a best friend whom her fanbase knows they can count on.

Year 1

During the first year of the campaign, our goal is to identify Carol's target niche, improve SEO, and increase brand awareness and cohesiveness across social platforms. Godin suggests that since marketing used to be about advertising, and advertising is expensive, marketing in today's world has become more about engaging with an audience and providing them with services and products that tell stories that spread rapidly (2008, pp. 15-16). The first year of the campaign will focus, therefore, on motivating, connecting and leveraging Carol's fanbase to transform their common interests into a passionate, shared goal. Carol will host a month-long IGTV Instagram series featuring conversations with notorious celebrities, influencers, and brands who are changing the game when it comes to body-positivity, anti-aspirational beauty, and mental health awareness during the second quarter of the first year. This will provide Carol's target audience with the appropriate tools to tighten communication, ultimately allowing her tribe to grow and acquire new members (Godin, 2008, p. 25).

Following Kevin Kelly's brilliant article *1,000 True Fans* (2008), Godin suggests that "an individual artist needs only one thousand true fans in her tribe to make change" (2008, p. 33). However, while many record labels nowadays are solely interested in the numbers an artist amasses in the form of streams and followers, the numbers we

are interested in finding are of Carol's *true* fans. Indeed, we aim to build real connections with people who care deeply about Carol, her message and her mission. As Godin cleverly points out, one can earn the right to lead by consistently engaging her tribe through insight and generosity (Godin, 2008, p. 35). Therefore, our objective is to communicate with Carol's fanbase regularly through frequent social media posts and a personalized, bi-weekly newsletter. While the former will update fans on Carol's day-to-day activities, the latter will chronicle the progress of Carol's tribe and mission, providing a private space online where fans can connect with one another and Ades on a more personal level about their shared goal. The newsletter will feature scanned images from Carol's handwritten journal, which will aid in conveying a sense of authenticity and intimacy reflective of her brand and aesthetic, while making it easy for fans to connect with her.

Embracing the age of the empowered music fan, we want to make sure our target audience feels in control of discovering Carol's music on their own, and not feel like it is being forced upon them. For this reason, we will actively seek them out by placing Carol in the "discovery zone" through relevant posts on TikTok, popular Spotify playlists, influencer marketing and a song collaboration featuring Holly Humberstone, whose fanbase greatly resembles Carol's (Baker, 2013, p. 48). By creating anticipated, relevant, fresh and personalized content, we will be able to engage Carol's target audience and connect its members, ultimately increasing brand awareness through word-of-mouth.

Year 2

During the second year of the campaign, we will focus on engaging and growing Carol's tribe. Besides posting frequent updates and posts on Carol's social media and releasing new music regularly, we will focus on growing Carol's e-mail list organically

to grow her tribe. Godin stresses the importance of creating a simple and user-friendly website, since online users are twice as likely as the national average to have college degrees, and are a group of people used to figuring out how things work quickly (2006, p. 144). Both Godin and Baker emphasize the importance of collecting e-mail addresses in exchange for benefits, suggesting that once such data is collected, it is important to “care for it. Upgrade. Learn more. Send people to specific sections of your existing website. Give them a reason to go there” (Barker, 2013; Godin, 2006, p. 215). Therefore, we will offer Carol’s subscribers benefits such as early-bird ticket offers, VIP access to shows, and exclusive chances to meet Carol in person on tour.

Convinced that direct artist-to-fan connection is the best way for her to get closer to her fanbase, we plan on focusing much of the campaign around creating opportunities where Carol can meet her fans in person, since these interactions tend to have the strongest, most lasting impact. Rick Barker, Taylor Swift’s first manager, emphasizes how meeting fans in person at the start of Taylor’s career helped build a strong foundation for her business, resulting in long-lasting success (Barker, 2020). In his YouTube series, Barker reveals a few of the tactics he and Swift employed at the start of her career, which include meet-and-greets, inviting fans backstage after fan-voted award shows to take pictures with the trophies they helped Swift win, and lots of touring, both as a supporting act for more established artists, and also as a headliner. Taking inspiration from Barker, we will plan both a US and a UK tour with meet-and-greets before and after each show to allow fans to take pictures and speak with Carol, ensuring they can have meaningful interactions and build strong bonds.

Year 3

During the third and last year of the campaign, we will focus on positioning Carol as the leading indie-pop artist in English-speaking countries. To guarantee a successful release of her debut album in year 3, we will make sure that she has created a strong, dedicated fanbase in the two years prior to its publication. When trying to break an emerging artist, music marketer Robin Bechtel suggests that they have a greater chance of success if they build an online fanbase before releasing music (Anderson, 2009, p. 102). Furthermore, she emphasizes that artists who do not, risk failing at getting substantial radio airplay and press, since people will most likely only be interested in one of their songs, rather than in the artist themselves. Therefore, it is imperative that we enter year 3 with a loyal, tight-knit fanbase that is invested in Carol as an artist, and not just her music. As previously mentioned, we will guarantee this through compelling, personalized and relevant content (e.g. interviews, videos, songs) that will bring her personality across to fans. Only then will we kick off the third year of the campaign through a Spotify contest to increase brand awareness and engagement. The contest will feature 15 winners who will be hand-picked to attend an exclusive album listening party at Carol's home in Los Angeles, which will allow her and her fans to bond on a deeper level than ever before, increasing trustworthiness and loyalty.

In *The Longer Long Tail*, Anderson observes how “we are leaving the Information Age and entering the Recommendation Age” (2009, p. 107). Following this observation, a large part of our strategy during year 3 will focus on a global influencer campaign to connect Carol with her target audience. To raise brand awareness, we will get top influencers from around the world to share posts on TikTok and Instagram using Carol's music in the background of their videos. This will expose Carol to new audiences via their trusted influencers, while also reaffirming her success to her

existing fanbase. Since word-of-mouth is one of the most powerful tools to promote a brand in today's saturated market (Godin, 2008), by creating a note-worthy influencer campaign we aim to cut through the clutter and help people discover the music they like and desire, ultimately growing Carol's tribe.

Budget

We estimate the budget for the three-year campaign to be around £600k. In Music Ally's 2020 Sandbox recap, Phoebe Bridgers' marketing team revealed spending around £200k to market her album (Eamonn, 2020), and since Carol is aiming at matching Phoebe's positioning in terms of digital streams on Spotify as well as reaching number one on Billboard's Emerging Artists charts, we estimate a similar annual budget for Carol's 3-year campaign. We consider this to be a realistic sum since Carol is signed to Universal Music, and reputable labels usually invest anywhere between £500,000 to £2,000,000 into emerging artists (Ingham, 2019). When taking a closer look at how expenses will be prioritized, it is clear that a great portion of our budget will go to the biggest campaigns and tours. We estimate, for instance, that around 10% will go toward successfully carrying out Carol's Spotify campaign in year 3, through which she will be promoting her last single before the publication of her debut album to help generate hype and momentum in the lead up to its release. Messaging, branding and positioning, will take up around 6% of the campaign's budget, while investment in digital advertising to market the Spotify campaign as a means of raising awareness surrounding the contest will amount to about 18% of our budget. Finally, we will allocate an investment of 15% for her home listening party. This will cover travel expenses for the 15 fans from around the US to travel to Carol's home, as well as the cost to hire videographer Connor Brashier (who has collaborated with

Shawn Mendes and Alessia Cara) to capture the event, which he will then turn into a mini-documentary to be released on Carol's socials. The £3900 will also cover food and drink expenses, as well as Carol's merchandise, which will be given out to fans at the event as party favours.

Competing Artist Analysis

Because one of our biggest goals is to create a strong and large fan base, we are inspired by Phoebe Bridger's 2020 "Garden" song campaign to also involve fans in helping us create a music video for Carol's "://" single off her EP. The idea is to get fans to film themselves recreating the choreography from the Spotify canvas video and send them to Carol's creative team. Once received, the footage will be edited into the official music video for her single, making it a collaborative, fun and engaging project. We consider this to be a powerful strategy given the huge success of Phoebe's campaign, which got fans directly involved and engaged, and proved economically fruitful and beneficial in raising brand awareness. Before the campaign, Bridgers had 210,242 followers on Instagram and 151,936 monthly streams on Spotify; after it, her numbers sky-rocketed to reach 485,779 on Instagram and 362,853 monthly streams on Spotify. By implementing a similar strategy to Phoebe's, we believe this campaign will also grow Carol's followers and monthly streams by 50%.

Another inspiring example is Madeline the Person's "Get to Know Me" Instagram campaign designed to enable fans to get to know her as an artist. In September 2020, Madeline hosted an IGTV Q&A series directly involving fans who had typed comments and DM's that they wanted answered, which increased engagement by 30% and helped raise brand awareness. To involve Carol's fans in a similar way, we were inspired to organize an analogous IGTV series, but with a twist. Instead of simply

asking fans to type their questions, we want to involve them by getting them to submit videos of themselves asking the questions. This footage will then be integrated into the IGTV series, thereby increasing personal engagement and making the fans feel they are a part of the project, and specifically Carol's journey. When Ades will answer the questions, thereby showcasing her relatable persona, she will draw fans in even closer. This targeted social media campaign will help capture Carol's multidimensional character, allowing fans to truly get to know the artist behind the music they love.

As previously mentioned, we will host an exclusive album listening party for dedicated fans to celebrate the release of Carol's debut album in year 3. This idea is inspired by Taylor Swift's Secret Sessions, which are events she has been hosting at her own home(s) since 2014, in which she gives a select number of longtime superfans the chance to get an exclusive preview of her albums before their release, playing some songs live, and the others directly from the unreleased album. These events serve to help her connect with fans on a deep level by meeting them in person, welcoming them into her home like one would a friend, telling them previously unpublished stories and revealing the inspiration behind each song on the album, as well as taking photos, eating food and chatting after the album preview. Indeed, this has proven to be a fantastic way to engage fans and turn them into true fans. Therefore, our goal with Carol is to create a Secret Sessions-inspired listening party for her debut album, but with a personal twist. We will be inviting fans to do all the aforementioned activities to deeply engage and connect with Carol, however her event will also take place as a sleepover. This to ensure fans feel even closer to Carol, bond with each other and create meaningful relationships, which in time can develop into true, long-term fans.

Promotion

Following Godin's suggestion that "the most important part of the permission troika – anticipated, personal, and relevant – is anticipated" (2008, p. 108), we plan on delivering frequent content and updates to Carol's fanbase, in order to build trust and anticipation. As Godin (2006) suggests, once we know that most of the audience we are targeting wants to hear from us, frequency takes on a whole other meaning. This is because permission allows to build frequency, and frequency creates trust. Therefore, if we create benefits in exchange for fans giving us permission to market to them, Permission Marketing "takes the efficiency that comes from having prospects pay attention and turns those savings into frequency" (Godin, 2006, p. 73). Specifically, we plan on building frequency through regular, targeted and personalized weekly posts on Carol's socials, music releases every 2-3 months, and a bi-weekly newsletter. Additionally, some ways we plan on rewarding customers for paying attention will be through giveaways, contests, exclusive VIP packages and merchandise discounts. For example, we will create a Birthday club, in which fans will be rewarded 10% off any merchandise item on their birthdays. Additionally, each time a fan purchases an item from Carol's online shop, they will be given points, which, added up, can amount to a free merchandise item of their choice, depending on how many points they have.

In *The Longer Long Tail*, Anderson explores how in the 1920s, with the start of network broadcasting, the first broadcasts that incorporated commercial endorsements helped "take national what was once local coverage of sports or political events" (2009, p. 29). This, he points out, was the beginning of a shared national culture. Similarly, what we are seeing now with the rise of social media is the rise of a shared global culture. Celebrities and influencers from around the world are shaping culture far beyond just their own countries, thanks to how easy it now is for people to connect

at the touch of a button with any part of the world, thereby breaking borders and social barriers. The success of social media and influencer culture is also largely due to the fact that we are a gregarious species, which is highly influenced by what others do (Anderson, 2009, p. 28). Accordingly, since word-of-mouth has become one of the most powerful means of promotion nowadays, much of our overall promotion strategy heavily relies on influencer marketing (Anderson, 2009, p. 15). This way, we avoid having audiences feel like they are being marketed to, and rather allow them to discover Carol's music on their own through trusted recommendations. An example of this is the year 2 influencer campaign we will run, in which body-positive, anti-aspirational beauty and music influencers will promote Carol's EP by recommending it to their followers, helping raise brand awareness and expand Carol's fanbase.

Conclusion

Overall, this research has shown the strategies and steps needed to propel Carol into becoming the leading indie-pop artist in English-speaking countries by 2024. By employing Long Tail and Permission Marketing strategies, we aim at creating a strong, dedicated and loyal fanbase that can become a solid foundation for Carol's career. We believe Carol and her audience will bond over shared interests surrounding music, body positivity, mental health awareness and anti-aspirational beauty. Such topics have been recently gaining traction online and transforming into powerful movements; however, they lack a clear leader. To greatly benefit her success, we believe that Carol would be a fantastic advocate for this movement because her music tackles such topics and is often told from the point of view of the underdog. Accordingly, Godin points out that "leadership almost always involves thinking and acting like the underdog. That's because leaders work to change things, and the people who are

winning rarely do” (2008, p. 85). Indeed, Carol’s vulnerability, honesty and authenticity make her come off as trustworthy and relatable to her fans, while her lyrics provide them with a sense of community and help them feel less alone in their experiences. That is precisely what makes her such a strong leader, and the right person to headline this movement.

This paper has also shown how to successfully break Carol as an artist by following Godin’s (2008, p. 103) suggested five key elements to creating a micro movement. These include firstly publishing a manifesto, which in our case takes form as Carol using her voice to express her stance on society-imposed beauty standards and mental health, inviting people to be more kind, honest and vulnerable with one another. The second key element takes shape through Carol’s newsletter and regular music releases and social media posts, facilitating connections with fans. The third element sees Carol facilitating connection amongst her followers by providing them with a space to do so through her social media sites and website. The fourth key element is realizing that, although revenue is important to this campaign, it is not the heart of Carol’s purpose, because this is first and foremost a cause she deeply believes in, wanting to help create positive change in people’s lives. And finally, the fifth and last element is to publicly track Carol’s mission’s progress by creating pathways for her fanbase to contribute to that progress (i.e. inviting fans to partake in music videos).

Finally, as Godin advises us, “once the permission pattern is set, the obligation of the marketer is to increase it. Without proper care, the permission will fade” (2006, p. 193). It is therefore fundamental that even after the conclusion of this three-year campaign Carol and her team continue to deliver Permission Marketing to her fanbase, keeping them engaged and continuing the momentum that was set by this campaign. Research has shown that even the most brilliant and successful campaigns cannot

assure that past performance will guarantee future success (Godin, 2008, p. 93), so we strongly encourage Carol to continue evolving with innovative marketing strategies and campaigns that speak to her growing fanbase.

Personal Development Plan

During this research project, I greatly enjoyed working on creative direction opportunities, strategizing unique fan experiences, and coming up with innovative, engaging marketing strategies. I realized my greatest strength lies in planning original and imaginative ways to visually engage fans old and new, and especially enjoyed organizing her Secret Sessions-inspired album listening party in year 3. On the other hand, I noticed I struggled most with planning Carol's budget and timeline. Numbers have never been my forte, so I spent a lot of time rethinking and editing the three-year budget, as well as reorganizing activities that best fit into a realistic timeframe. I believe this campaign demonstrates a great work ethic, strong organizational skills and creativity. However, I struggled with stress-management throughout the project, often finding myself feeling overwhelmed by the amount of work I had to look forward to. For this reason, I plan on improving my time-management skills so that I feel less stressed for future deadlines. Additionally, I look forward to taking a finance and budgeting class on Coursera to strengthen my budgeting skills, as well as a Microsoft Excel course to improve my timeline-creation skills in the future. Overall, I greatly enjoyed planning Carol's 3-year marketing campaign, and I look forward to continuing improving my marketing skills and learning through future campaigns.

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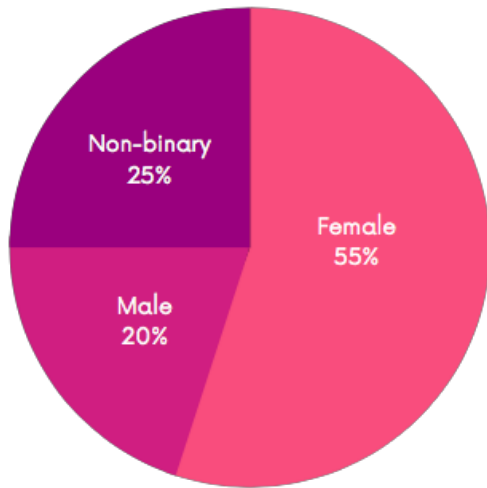
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Appendix

YEAR/PHASE	PLAN OUTLINE	START	END	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep
Year 1: IDENTIFYING															
	Website creation, SEO and cohesive brand identity	1/10/21	30/11/21												
	Reposition socials: Campaign to get to know artist	1/12/21	31/1/22												
	IGTV series with anti-aspirational beauty influencers/brands	1/2/22	31/3/22												
	Contact press, radio, influencers + digital advertising	1/4/22	31/5/22												
	Release 1st single "Melodrama" from EP	16/6/22	16/6/22												
	Promo: Radio & press + playlisting on Spotify	1/6/22	31/7/22												
	Release 2nd single "Garden" from EP	8/8/22	8/8/22												
	Promo EP: viral TikTok and website newsletter campaigns	1/8/22	30/9/22												

YEAR/PHASE	PLAN OUTLINE	START	END	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep
Year 2: ENGAGING AND EXPANDING															
	Release EP "Nothing Ever Really Makes Sense"	5/10/22	5/10/22												
	Promo: Radio & press + playlisting on Spotify + Twitter listening party	5/10/22	15/11/22												
	Fan-made lyric video	16/11/22	10/12/22												
	Remix of single "..." off EP	12/12/22	12/12/22												
	influencer marketing + US tour	7/1/23	29/2/23												
	Brand partnership with Starface	17/2/23	3/3/23												
	Release single "Envy"	28/3/23	28/3/23												
	UK supporting act tour	4/4/23	18/5/23												
	Release new single feat. Holly Humberstone	30/5/2023	30/5/2023												
	Music sync + UK radio promo	2/6/23	10/7/23												
	Release new single "Wrong Attitude" from upcoming album	22/7/23	22/7/23												
	Festival UK	25/8/23	30/8/23												
	Release new single "Green Tea" from upcoming album	17/9/23	17/9/23												

YEAR/PHASE	PLAN OUTLINE	START	END	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep
Year 3: POSITIONING															
	Social media campaign: "Which Carol Ades song are you?" + brand partnership w/ The Body Shop	1/10/23	10/11/23												
	Release new single "Daisies" from upcoming album + promo	14/11/23	14/11/23												
	Album listening party + NY Times "The making of a song"	1/12/23	20/1/2024												
	Debut album "Carol Ades" release	31/1/24	31/1/24												
	Global Influencer campaign	1/2/24	28/2/24												
	Release remix of "Candle" single off album feat. Clairo	2/3/24	2/3/24												
	NPR Tiny Desk + Urban Outfitters partnership	6/3/24	6/3/24												
	Supporting act on world tour + festival	10/3/24	16/5/24												
	Bonus track release "None of this Matters Anymore"	18/4/24	18/4/24												
	Kelly Clarkson Show + Beats by Dre collab	1/6/24	29/6/2024												
	Acoustic Single "Wasted Wishes"	16/6/24	16/6/24												
	"...And the writer is" podcast + SNL	10/7/24	28/7/2024												
	Acoustic cover Spotify session	4/8/24	4/8/24												



Target Audience: Gender



Budget: Expenses