

**Fanchon Dehillotte**  
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**Creative Music Management**  
**Reflective Summary**

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## **Reflective Summary**

### **Single Release Campaign for 'Have a Heart' by Fanchon**

This report will reflect upon the process of planning a promotional campaign for a single release. This will include industry research driven strategies, financing, supporting marketing asset creation, target demographic analysis, social media use as well as the potential shortcomings of the campaign.

The single, 'Have a Heart', is a dream-pop and grunge inspired song to be released by Fanchon, a new independent artist who released her first 3 alternative rock singles in 2020 and has since taken a break to redirect her sound with new band members.

The visual assets created for the campaign are an artist website, an electronic press kit and a lyric video. The campaign also includes a social media plan organised into pre-release, release week and post release and a financial excel sheet tracking budget use. Additionally, a hypothetical Release Showcase, line of merchandise and professional photoshoot were planned to complete the working budget of 5000 pounds.

The principle intention of the campaign was to stay true to the artist's DIY aesthetic, due to the music being in the independent punk realm (Reynolds, 2011). The artist is eager to keep this stage of her career low budget relying on collaboration and personal creative resourcefulness when it comes to visual promotion. Hence, the majority of the budget will go towards supporting live promotion, press distribution, social media advertising and merchandise.

### Personal Involvement

As the campaign was based upon my own artistry, I was glad to use it as an opportunity to develop some marketing assets that I was in the process of upcycling for future releases such as the artist website and electronic press kit. I also took the responsibility of creating a large portion of the iconography and artwork so that I could use fonts and templates that remain consistent to the aesthetic of past releases and my ongoing social media presence, such as fonts and colour schemes that are defining characteristics of the music's image (Chaudhuri, 2001). I wanted to ensure the other group members felt equally represented in the decision making for the project. I found that they were happy to go with my artistic decisions and assist in gathering the necessary materials and research. I was open to trying out new ideas in terms of aesthetics and promotional strategies as bringing new people into the team was a valuable opportunity to avoid getting stuck in the same routines or making this campaign too similar to my past ones. Kieran contributed some single artwork inspiration that was in line with the colour scheme and mood and had the idea to inverse the original artwork to create a version for the remix. He then created some samples and financial predictions for a line of merchandise that includes guitar picks, t-shirts and lighters. Valerie planned for a professional photoshoot and researched the costs of venue hiring for the showcase. Tom was in charge of coordinating the remix to be made by producer friend Kaspian. I then gathered all the information and tracked our expenses into a financial spreadsheet to progressively adjust how much we could afford to spend in our chosen areas of focus and how promotional profit could be maximised.

### Application of Digital Technologies

The digitalisation of the music industry and the consequential shift from physical media sales to subscription based streaming models is increasingly blurring the line between sound and visual art, (Williamson, 2017) . Therefore, the use of visual marketing assets is more important than ever to engage audiences into the aesthetic world of the artist that is no longer predominantly defined by the songs themselves but rather the overarching themes, moods and references across their cultural presence. The rise of social media and ever growing number of platforms for fan connection has also changed the artist's role as a cultural icon. Whilst artists were once generally mysterious figures, perceivably untouchable and glamorised, they now have the opportunity to share their everyday life and provide their fan bases insight into the creative process of their careers through their use of selected platforms (Williamson, 2007).

When strategizing on social media use for the campaign, I wanted to maintain a balance between the moody, mysterious, enigmatic character my music portrays whilst also being vulnerable and honest as to not paint an unrealistic online image since relatability and emotiveness are two extremely important artistic intentions of my music. I aspire for the Fanchon brand to feel raw and empowering due to it's brutal lyrical vulnerability. Hence, my goal with social media presence is to pay attention to algorithmic research that can maximise my reach but to be careful not to begin using my platforms in ways that feel inauthentic or lack substance just to fulfill a certain amount of content and increase numbers. I am planning a gradual redirection towards a more grunge based sound. However, this particular single is the most shoegaze and dream-pop influenced release as of yet. Therefore, I intend to utilise this accessibility to a wider audience by spreading to more social media platforms. Tik Tok is a valuable platform for reaching younger audiences and is very attuned to dream-pop sounds,

which is why I placed a lot of importance on planning an algorithm boosting post schedule starting the week of the release.

To further align with the digitalisation of the music industry, we decided to hire a filming crew so that the Release Showcase could be made available online as a Video Premiere on facebook and youtube. Especially after the Covid Pandemic, which increased the use of live streaming musical shows, making the showcase both physical and digital would capitalise upon both of these micro industries by benefitting from the exclusivity of a live experience and the international reach of online concerts (Publications.parliament.uk, 2021). This is relevant to Fanchon whose listeners are relatively equally spread between The UK, France and The Netherlands.

Furthermore, a significant portion of the budget will go into growing online reach through social media paid advertising that automates ads based on information put in on target demographic, which we used digital streaming platform analytics to define. An equally large budget portion will go towards increasing chances of the single release being covered by press by using submission platforms; notably Muso Soup, Submit Hub and similar services, which will allow us to propose the Electronic Press Kit to blog writers, journalists, radio show hosts, digital streaming platform playlisters and social media influencers whose general choice of music suggests they might enjoy 'Have a Heart'.

Additional uses of new industry technology to exploit the digitalisation and increased importance of supporting visuals in music were the creation of a lyric video and plans for a future music video, from which moving artwork can be made to use as a Spotify Canvas. The social media plan further covers how the visual world of the music can be immersive through the sharing of multimedia artistic influences that contributed to the creation of 'Have a Heart'.

### Consideration of Industry Standards

Another key development in the music industry today is the decreased importance of categorisation by genre. This can also be attributed to digitalisation, for example as genres were once crucial to physical record stores in order to organise artists in a way where listeners could easily find new similar artists to try out with less risk of committing money to a sound they weren't likely to enjoy (Reynolds, 2011). The impact this has had on today's up and coming artists is that they are less bound to genres and can experiment freely on the scale of their career or even within one album, as can be seen by major pop rock band The 1975 on their 2 last album releases that include songs inspired from Jazz to British Grime to Hard Rock (Music Ally, 2021). We thought to capitalise upon this by collaborating with a liquid drum and bass producer, Kaspian, to appeal to an entirely different type of listener. Similarly, the band decided upon for the showcase is relevant to Fanchon as it is also London based, female fronted and maintains a similar aesthetic although their sound is much more electronic and ethereal.

Music has always been relevant to political and social landscapes, though the way this manifests today is different from the precedent of protest songs which tackled current issues predominantly through lyrical themes. Artists today can decide to show support or opposition for happenings through general career decisions such as brand partnerships and general speaking out on their platforms. The climate debate and how the music industry is responsible for responding to global warming and leading change is a huge topic that I feel very passionate about, and thus want to make sure this standpoint informs every decision I make from an early career stage. This is why I place importance on low budget, DIY, collaboration based endeavours that demand being resourceful and creative as opposed to

utilising larger scale productions and more materials. This was important to consider when designing a line of merchandise and preparing the Showcase, as the merchandise and touring industries are notorious polluters within the industry. One way in which we addressed this was through our decision to use Everpress as a platform of creating and distributing merchandise, due to the fact that stock is only created upon demand and hence avoids wasting materials. Secondly, we organised for the Showcase to be as local based as possible by imagining a local London band to open and livestreaming in order to reduce transport for those who live out of London.

The logistics of the release itself were based upon standard industry practice research. For example, I decided to release on a Friday to enhance chances of making it onto 'New Release Friday' editorial playlists and I based the press contact and submission on a 4 week pre-release timeline after I would upload the track to my distributor (Chapman, 2019). I also decided to start advertising the pre-save 2 weeks before release after examining the activity of artists I aspire to but who are not extremely out of my reach in terms of the stage of their careers, such as my peers who have led successful release campaigns like London based indie rock band Dude, My Dude and electronic duo Deja Blu.

The move away from genre association has also impacted the configuration of musical 'scenes'. What was once a geography based collection of bands is now a wider, more accessible collection of similar moods and themes that can cross international borders and be represented on digital streaming service playlists and media coverage. 'Niches' still exist although the over-saturated market, now that everyone can create and upload music, has made it harder to stand out and pioneer within these movements and trends. Today, it is less likely for one genre to dominate the industry, there is representation of all sorts of sounds and aesthetics that everyone can participate in through online communities (Bruner, 1990). We decided to create a promotional playlist in order to set 'Have a Heart' into a scene and

associate it to similar or influential acts whose audiences may appreciate this release. The plan was to include acts of both large and small scale listening bases, that have characteristic similarities to the Fanchon brand or lyrical theme. For example, songs by female based up and coming alternative rock bands Julie, Pretty Sick, Tiny Little Houses and Daddy Issues were included as well as industry giant Lana Del Rey in addition to songs that set similar narrative atmospheres such as by Nada Surf and Tanukichan. The intention is to promote this playlist across all social media platforms to raise anticipation during the presave period and then to share it on a second wave in the post-release period having put the song in it to reignite streams.

### Financing: Use of the £5000 Budget

| ACTIVITY                                                      | DETAILS                                                                                                                                              | COST £ | BUDGET £                 |
|---------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------|--------|--------------------------|
| Single Creation                                               | Recording, production and mixing done by band                                                                                                        | 0      | 5000                     |
| Remix                                                         | Collaboration with producer                                                                                                                          | 0      | 5000                     |
| Sleeve Artwork                                                | by artist                                                                                                                                            | 0      | 5000                     |
| Artist Website                                                | by artist                                                                                                                                            | 0      | 5000                     |
| Electronic Press Kit                                          | by artist                                                                                                                                            | 0      | 5000                     |
| Social Media Advertising: Facebook and Instagram              | automated advertising                                                                                                                                | 100    | 4900                     |
| Spotify Marquee Advertising                                   |                                                                                                                                                      | 200    | 4700                     |
| Press Distribution: Submission Websites and Apps              |                                                                                                                                                      | 300    | 4400                     |
| Showcase: Venue Hire                                          | Xoyo Shoreditch.Cap 200-800 hirespace.com                                                                                                            | 650    | 3750                     |
| Showcase: Opening Band Hire                                   | Deja Blu - female fronted electronic shoegaze London based band                                                                                      | 200    | 3550                     |
| Showcase: Front of house engineer                             | Hire someone from the venue                                                                                                                          | 100    | 3450                     |
| Showcase: Equipment Hire                                      | Monitors for 2 guitars, one bass, two mics and drum kit (truesoundhire.co.uk)                                                                        | 125    | 3325                     |
| Showcase: Decoration                                          | ideas: dried flowers, fairy wings to decorate front of stage                                                                                         | 50     | 3275                     |
| Showcase: Physical Poster Promotion                           | 100 posters package + 2 large prints of social media board (helloprint.co.uk)                                                                        | 45     | 3230                     |
| Showcase: Mood Lighting Hire                                  | LED in green and pink (truesoundhire.co.uk)                                                                                                          | 100    | 3130                     |
| Showcase: Cameraman and Editing                               | £200 for 2 hour show, estimated editing £100 as we will provide sound (quote from <a href="http://ukcameracrewing.co.uk">ukcameracrewing.co.uk</a> ) | 300    | 2830                     |
| Showcase: Photographer Hire                                   | Same photographer to take showcase pics as from photoshoot, price covered below                                                                      | 0      | 2830                     |
| Merchandise: T-Shirts                                         | Distributed on Everpress, created according to demand, designed by band                                                                              | 0      | 2830                     |
| Merchandise: Lighters and Papers                              | Lighters are created through Awesome Merchandise and rolling papers are created through Snail Papers                                                 | 145    | 2975                     |
| Merchandise: Guitar Picks                                     | Picks are created in minimum quantities of 50 from The Picks House                                                                                   | 35     | 3010                     |
| Professional Photoshoot: Photographer                         | McVim Etienne ( <a href="http://www.mcvimtienne.com/">http://www.mcvimtienne.com/</a> )                                                              | 1500   | 4510                     |
| Professional Photoshoot: Photo editing                        | estimation from their price of £25 per hour                                                                                                          | 100    | 4610                     |
| Professional Photoshoot: Locations                            | Nature background - Hamstead Heath, Urban background - Camden                                                                                        | 0      | 4610                     |
| Weekly band practice room hire to promote single through gigs | Band practices at Tileyard                                                                                                                           | 0      | 4610                     |
|                                                               |                                                                                                                                                      |        | Total Budget used: £4610 |
|                                                               |                                                                                                                                                      |        | Remaining Budget: £390   |

### Further Recommendations of Best Practice

When initially brainstorming, the group came up with many more potential assets for the campaign. We decided to narrow it down to the ones completed so that we wouldn't overextend our efforts and instead focus on the quality of the few selected pieces. However, we can envision utilising the leftover budget to hire professionals to help us to complete these. Though we chose to plan the Showcase instead as it covered more bases, we had the idea to film a stripped back Live Lounge of the song with just vocals and two guitars. We imagined filming in a live room with the same mood setting lighting as talked about for the Showcase and releasing it post-release on the artist's Youtube. We also initially wanted to hire a graphic designer to create a new Fanchon logo and font, as these are reusable assets, hence a long term use of budget. In alignment with the Fanchon aesthetic that is based upon contrasts of typically 'girly' and darker elements, we thought designing a dark fairy cartoon would be a strong icon to be used specifically for this release perhaps by placing it on the single artwork and across all the assets.

If I were to start the project again, I would place more importance upon creating video material. I found the lyric video to be a good choice as it placed importance on lyrics, which are extremely important to the Fanchon brand as I share a lot of poetry on my platforms as part of my creative process and to broaden the artistic sphere. As aforementioned, I believe multi media world building is extremely important to a sustainable career and growing a fanbase especially as a result of the digitalisation of the industry (Borthwich, 2004). However, I think if we had decided to put more money and time into organising a music video, we could have made more use out of it by splitting it into smaller clips to use as promo and using stills as photos throughout the campaign. I believe an artist's first professional music video is a crucial step up in their career and can assist in concretising their aesthetic

and establishing them in the industry. Therefore, hiring a professional crew and director to collaborate with the band's vision would be a valuable way to stay true to the DIY punk aesthetic however bringing it to a new level, especially by carefully selecting collaborators from independent businesses and editing styles mirror the same values.

To further capitalise on the DIY Punk aesthetic, I would also have organised physical sales of the music to be sold online as merchandise and made available at the Release Showcase (Colegrace, 2004). This would have been in the form of limited availability cassettes and cds with the single on them and perhaps a recording of the Live Lounge if that had been made too. Making something limited edition is a consumer psychology strategy as people are attracted to products that are made special by their scarcity (Andersonk, 2010). I would choose cassettes and cds as research has shown punk and grunge demographics of fans to be willing to spend money on physical music as a collectible, more so than as a vinyl which is more likely to be listened to but also generally more expensive and less 'unique' as a choice due to their rise in popularity amongst popular fanbases (Milkman, 2021).

## Conclusion

In conclusion, the single release campaign for 'Have a Heart' by Fanchon utilised multi-media marketing assets and planned strategic use of social media, with the support of a Release Showcase for live promotion. A significant portion of the budget is planned to go towards press distribution with the intention of growing the artist's reach and gaining industry traction. The decisions made were informed by industry research and monitoring of similar artists, as well as by analysis of the artist's demographic statistics on digital streaming services in order to define the target audience and research their consumer habits.

The campaign could be improved by placing more focus on professionally treated video content and spending budget on reusable marketing iconography such as photoshoots and a logo.

**Words: 2615**

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