

1. Explain the concept and parameters of your body of work, providing a context for those who are viewing and assessing the work.
2. Include critical information to facilitate an understanding of the processes you have undertaken, both conceptually and practically.
3. Detail **key visual research** (artists/cultural texts which have influenced your practice) and **discuss key critical and philosophical texts** that have helped you **to conceptualise and contextualise** the work.
4. **Critically reflect** upon and evaluate the work produced. This should not be a descriptive narrative but rather an analysis of the practical and theoretical decisions you have made.

Intro (500)

- Context
- Relevant
- Aims and Objectives
- Future aspirations
- Outcome incises of failure

I am currently studying MA Sound in UWTSD, but also a practising music producer part-time. My long-term personal aspirations are to become a full-time producer who works closely with artists within the music industry. However, the music industry is more than just making music; It's also about how to package the artist and music—utilising branding and marketing, where an artist's image is essential to their success. Especially with the advent of streaming services and social media platforms, entry barriers are shallow for new artists. On the other hand, this has the adverse effect of raising the bar regarding what an audience expects of an artist when it comes to new music releases due to over-saturation of similar content. In April 2019 alone, Daniel Ek whom created the streaming platform Spotify, reported seeing “nearly 40,000” new tracks updated and uploaded on a daily basis, and predicts that by 2025, over 300,000 tracks will be uploaded to the streaming platform every day (Ingham, 2021). This means an artist's image in conjunction with the music is essential for a successful music career.

Many music producers would prefer focusing on just the music, rather than on an artist's image, leaving this to the artist's discretion or to the record label if the indelible is signed. However, I wish to learn how to package an artist in a similar professional capacity but at a smaller scale. In doing so, in future, I could hypothetically offer unsigned artists a similar service that a record label would offer their artists, with lower costs and more creative freedom.

The premise of the idea was to create a music artist/pop singer from the ground up. This is reminiscent of the old music industry during the '70s to '2000s, and also certain talent shows that were predominantly popular during the pre and early 2010's, where large media corporations and record labels would take an individual who can already sing to an extent, or have some form of star appeal, and build a fabricated brand around them. Identity, image, sound, .etc would be created in order to fit a need within the market and optimised for a target or niche audience. Most of these artists would only last a few years, typically being considered "one-hit wonders."

The one example is in the case of Leona Lewis, winner of X-Factor 2006. Her debut audition was aired on June 7th 2006 and later that year won the finals in December 16th.

Upon winning the X-Factor, she was signed to Sony Entertainment and SYCO Music, and released her debut single, a cover of 'A Moment Like This' by Kelly Clarkson. This single was able to reach number one over the four proceeding weeks after the victory of X-Factor, making it Christmas single number one.

Leona Lewis reportedly peaked in 2007 with her single 'Bleeding Love' which was number one in the charts for seven weeks. However, most of her releases since have failed to stay in the top 10 categories for over a day, and only reach the peak upon release.

Even though Leona Lewis officially signed her contract with Sony Entertainment and SYCO upon winning the British television show, there is speculation that there was already a contract arranged between the two parties, and all the previous onscreen interactions before the live shows were scripted events.

On the other hand, it is through this method that the artist is able to reach the public consciousness and gain a more stable fanbase. However, my aim is to build a sustainable fanbase and build an audience as opposed to aiming straight for "stardom."

Initially, I wanted an individual who had no experience with the music industry before approaching them with the offer of assisting them in starting their music career. However, I had little success with the proposals, and so, I decided to create my own artist as an alter ego. Yet, this has its own benefits and drawbacks, but it's a concept in which I could expand upon a make unique compared to many other artists. My main goal is to promote an artist who doesn't exist and in doing so, created Luna Lie Lot. I wished to take this opportunity to experiment with different ideas with regards to sound and image, which either; haven't been done before, or bring something which is niche and expand upon it.

create and promote an original artist experimenting with new music and concept visuals and artwork. As a producer, this platform would enable new music to be created and released under the artificial (?) artist's branding/name/persona.

[CORRECT TENSE]

Methodology (250)

- How things are done (Methods)
- Doesn't include Literature unless it is relevant.

As discussed, in the introduction, this project was focused on gaining comprehension for future endeavours. Therefore, the primary focus was to understand the inner machinations of the music industry utilising both primary and secondary sources to find qualitative data.

Also, experimentation through trial and error were conducted

Using the aforementioned ideas of Luna Lie Lot

Sampling method

Tools

Measurable variables

Played on the radio at least once for each release

Included in a magazine article

Achieve mainstream recognition (ideally get onto the BBC A-list Playlist)

As apart of this progression, set up a record label in order to establish longevity

This report explores key concepts regarding manufactured music, utilising the theories outlined in the book *Simulacra and Simulation*, first published in 1981 by French cultural philosopher Jean Baudrillard to explain the thoughts and ideas behind this project. The book essentially focuses on the concept of; the role image plays within modern culture, and how realism is arbitrated by image. Notions of the 'hyperreal,' presented by Baudrillard's writings, exemplified utilising cultural products as references and how it manifests in society's relationship to, movies, art, advertising, media, architecture, education, language, and technology (Baudrillard, 1994).

The book begins by describing a country that creates a map for its expanding realms. However, both the map's scale, and detail, come to the point of accuracy, that its representation becomes bemused from its physical geography. Baudrillard argues that present-day simulations have ascended to a position where an individual's comprehension of reality is constructed. 'Hyperreality' connotes, a representation indistinguishable from its physical counterpart, ad rem treated as reality (Bhabha, 1990). Baudrillard later remarks a question presented by theology, 'can an image of the divine truly represent divinity?' The notion argued by Baudrillard implies the limitation of such substitution of the divine. This ether infers that the existence of a God or 'a higher Power' cannot be conveyed through substitution and imagery, or that the representation itself is the only thing that exists. Baudrillard points the fantasy setup by the theme park Disneyland as another example of simulation which's purpose is divert society's attention from the indiscernible simulation at play within the theme park. The simulation within the theme park conceals the inner machinations, and the world beyond Disneyland's borders. This argument is also used against 'the catholic church' (Callinicos, 1989) (Baudrillard, 1994). As a means of demonstrating the complexity of determining simulation from reality, Baudrillard suggests the illustration of sickness. For a 'truly' sick individual would be bedbound, however symptomless. On the contrary, an individual could untruthfully display physical symptoms to a physician, obtaining a diagnosis or a treatment to the sickness. This raises the question regarding the perceived differences between; a truly sick individual, and an individual who believes to be sick, and are convinced by relieved ailments after receiving a placebo. The question that Baudrillard asks 'is there a difference' (Hegarty, 2004) (Baudrillard, 1994).

Baudrillard categorises and outlines a hierarchy of four notions: reflection, mask, illusion, and pure simulacrum. Reflection represents a faithful copy which is considered a favourable appearance, mask is the prevention of an unfaithful copy, illusion which means to conceal a faithful copy, and pure simulacrum which is completely fictional representation (Gow, Patterson, & Preston, 1996) (Baudrillard, 1994). This book goes on to discuss the about the idea of 'television simulation' relating to how culture influences reality TV. However, reality TV also influences culture and uses 'Hyperreality' as a word to explain this. Baudrillard also discusses mass media and

marketing, reflecting on how products sold during the time of this book and today, serve no function nor serve the user. Rather, the consumer serves the product. Baudrillard's writing goes on to talk about more theories regarding 'Hyperreality', however, this goes beyond the scope of the outlined project and digresses from the points that wished to be made (Kaneva, 2018) (Baudrillard, 1994). Baudrillard concludes, if these theories are applied to everything conceivable, there would be nothing left. Even the concept of 'nothingness' collapses in on itself, for the notion of 'nothingness' is broken. This is due to the very fact of the idea of 'a notion of nothingness' is just a representation of 'nothingness.' The theory does not allow the reality of a 'remainder', a consequence or by-product with no intrinsic value nor meaning. The theory does not allow the hypothetical division from the total. This contradicts conformist wisdom, however, Baudrillard argues these claims further, attempting to explain these theories utilising various settings and mediums (Baudrillard, 1994).

Relating the to the project at hand, the theories regarding contracted artists can be further discussed utilising all the aforementioned readings. One discussion that arises is that, all feats might seem illegitimate from the perspective of the creator and artist,

however,

is this truly illegitimate from the perspective of the audience? Relates to how record labels are able to create an artist from the ground up.

In fact, it is common for a record label within the music industry to sign artists purely based on their physical attractiveness, attention to cultural trends, or social profile. This is all regardless of the musical intuition and vocal ability of the artist.

An example of this is with the pop group

Spice Girls

[MORE RESEARCH NEEDED]

Therefore, typically; songwriters, music producers, and many other industry professionals are assembled, and tasked to accommodate for the skills that the artist lacks.

However, in the historical case of Milli Vanilli, Rob Pilatus and Fabrice Morvan who were the individuals presented as the Pop, Rn'B duo possess zero musical intuition, and furthermore no singing ability. In fact, every Milli Vanilli release contained various, anonymous session singers performing the lead vocals. Prior to forming the sensational pop group in 1988, the German-French duo from Munich, Germany were originally freelance fashion models for numerous retail magazines. Milli Vanilli was schemed by the producer Frank Farian, the individual behind all the pop group's planning and mainstream success.

All this resulting in winning a Grammy Award for Best New Artist on 21st February 1990. This was on top of the multi-platinum album 'Girl you know its true' selling over 10 million records world wide, winning the group three American music awards.

Nevertheless, a few months after receiving their award, speculation of lip-syncing arose after a disastrous MTV performance.

After a lip-syncing disaster on MTV (date of broadcast), a few months after receiving the American Music Awards, public opinion started to disfavour the previously successful group.

The night this incident occurred, the duo was performing their hit song 'Girl You Know It's True' when the CD player started to skip at the second chorus, resulting in one of the members running off stage in embarrassment.

This was bad publicity for the group and hurt their reputation a bit, however, the full extent of what was truly happening behind the scenes was undisclosed. However, after the Grammy Award and the bad publicity due to lip-syncing, producer Frank Farian decided to fully disclose what was truly happening and decided to relinquish their Grammy award, becoming the first act ever to be stripped of their award.

[Conclusion]

- Link to hyperreal
 - Reflection of a pure copy, embellished (Compare to MJ)
 - Idealism
- Fans still like regardless
 - invested in narrative portrayed

Research Results - Diary / Log - Analysis / Evaluation (3000)

Include critical information to facilitate an understanding of the processes you have undertaken, both conceptually and practically.

Development of Idea (500)¹

[NAME]

- Luna (Feminine name)
- Lie (admissible or sustainable)
- Lot (a large number or amount; a great deal)

After researching the success and eventual failure of Milli Vanilli, alongside many other successful artists, the main correlation found between all these individuals are their inherent use of imagery and overall aesthetics. These artists utilise visual art as a part of their marketing campaigns, in order to supplement their music by creating a narrative for their sound. The visual aesthetic supporting the overall sonic aesthetics utilising the imagery, or to create a sense of scale for the narrative in which the artist wishes to portray. At the time of comprehending these facts, the conclusion that arose was

that the success of this project hinges on the style of each campaign and overall aesthetics of Luna Lie Lot.

Transferring these concepts to the project at hand,

Sticking imagery

Glitch art

Came across the art style pixel sorting

Many ways to achieve these results, however

Extrude any given selected pixel within a selected area, utilising the 'wind function' within Adobe Photoshop.

Macros and Photoshop actions in tandem in order to automate such desired effects,

This brought down the creation time of a single image from three hours to ten minutes with little to no effort once the process was complete.

[SOUND]

To accommodate for the 'glitchy' aesthetic, the decision was made to opt for a slight glitch-based sound, whilst keeping in line with the original outline, which is to focus on mainstream pop music. The utilisation of formant shifting, stuttering and vocal chops are necessary in order to blend such genera's without deviating from the original plans.

IMAGES (250)5

Phase 00 Pre-S.1

Phase 01 S.1

Phase 02 S.2

Phase 03 S.3 [UNCOMPLETE]

SOCIAL MEDIA (500)6

- As a part of the theories
 - EXPLAIN WHY
 - INSTA
 - REDDIT

PRE-MUSIC (250)20

-
-
-
-
-
-

REL-MUSIC (250)9

‘Don’t Hang onto Me’ was the first single under Luna Lie Lot and was released on October 16th. The composition was originally called ‘200212-02’, which means it was created on the 2nd of February 2020 and was the second composition that was created that day. ‘Don’t Hang onto Me’ is a blend of mainstream pop and electronica, with a hint of glitch and was heavily inspired by Selena Gomez’s song ‘Look at Her Now’ which was produced by Ian Kirkpatrick. While on the surface it’s a song about relationship breakdown, it reflects the narrative of Lunas journey so far, expressing previous disappointments and the hope ‘she’ feels for the future that often comes as a result of making difficult decisions. This production is a minimalist composition only having slight deviations within the chord progression between the verses, pre- choruses and a small section of the bridge, and changes only for the chorus and bridge.

The composition is in Bb or Gm having a; [Gm7 | F | Bb/D | EbSus2 , Gm7 | F | Bb | Eb Sus2] progression in the verses, a [Gm7 | F/A | Bb/D | EbSus2] progression within the pre-choruses and the last section of the bridge, and a [Gm7 | Dm | Cm7 | F , Gm7 | Dm | Gm/C | D/F#] progression for choruses and the majority of the bridge. These progressions were selected, for they all use similar shapes to one another. However, due to the inversions and subtle variations between each progression, the composition is able to evoke a sense of mystique. Especially the difference between bar 3-4 and 7-8 of the chorus for example. Bar 7-8; [Gm/C | D/F#], instead of the [Cm7 | F] in bar 4. This progression induces the sensation of the chord progression rising on the top whilst falling on the bottom, then becoming more resolute in bar 8. Even though the chord goes to the D over an F# which is not in the key of Bb or Gm. However, it works within the context of this song because it resolves to a Gm7, which can be considered a Gm/Bb, and when played as a D/F# followed by a Gm/Bb 1st inversion, it resolves nicely. As in terms of production, this composition is very minimalistic only possessing, ambient atmospherics, Latin inspired percussion and drums, deep and wide bass, minimalist plucks, and incredibly subtle pads. However, the majority of the track hinges on the utilisation of stutters, glitch stops, intricate edits, and formant shifting on the vocals, alongside a wide dynamic range which gives deep impact to each section of the composition. This lends the composition to possess a unique aesthetic, reminiscent of popular electronica and hardcore glitch combined.

Upon reviewing this single many months after its release, there is a lot to be taken in regarding on what this composition did well, but also how there could have been a few improvements. The main one of note is that this production received mixed reviews from many people. To the general listener, this song was received positively. However, within networking circles it was hard to define what genera this song was. For some radio presenters within indie pop and general pop circles, it leans more towards dubstep and videogame music, whereas within the hardcore electronica circles, this song was deemed a bit too light to be added to their playlists. Even though the original intentions were to have a pure blend of both mainstream pop and electronica, the results were deemed too polarising, too dark for some, and too light for others. The optimal course of action for this problem in future is to consult a radio presenters or playlist curators to get some form of expert opinion on what could be improved regarding the composition.

[INSERT SONG HERE]

https://www.youtube.com/watch?v=hP9SI2KEs&ab_channel=DaiGriff

https://www.youtube.com/watch?v=4ZGVCN00aUQ&ab_channel=DaiGriff

SOLO

ISYL

BRANDING (250)10

EACH CAMPAING

As apart of the original plan

As stated previously, the single 'Don't Hang onto Me' was the first in a series of three to be released, and thus was the single to try out some theories regarding marketing.

[MARKETING STRATERGY]

[TIME TABLE]

SUPLEMENTRY MEDIA

As a part of the marketing strategy, releasing a music video of any kind is necessary to create interest into the campaign, and can assist the longevity of the single if conduced correctly. The only limitations with this was that

[LYRIC VIDEOS]

VOXI RECORDS(500)18

[WHY/PROGRESSION]

<https://www.voxirecords.co.uk/>

DAI GRIFF(250)19

Luna Alive (Expedition result)(250)20[UNCOMPLETE]

Conclusion (1000)

- Look to the future
- Consider wider context
- What's missing
- What next

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Appendix