



ENTERTAINMENT MARKETING COMPONENT 1 - REPORT

IN SILO – SOUVENIR MARKETING CAMPAIGN

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IN SILO – SOUVENIR MARKETING CAMPAIGN

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IN SILO – SOUVENIR MARKETING CAMPAIGN



Fig. 1 - Souvenir Album artwork (Juno Download, 2020)

ARTIST/TITLE: In Silo – Souvenir

TERRITORY: Global (UK/Europe tour 2021 – Asia, Australia + US tour 2022)

RELEASE DATE: 10 September 2021 (Physical & Digital) + Acoustic version 10 March 2022 (Digital).

OVERVIEW

This is the debut single and album release for In Silo, therefore there is no previous feedback from tastemakers or public presence, as the album mastering has only recently been completed, with no sales chart history to draw from. However, the artist (Chris Ryden) has been involved in similar projects in the past as a songwriter and session performer. These acts include The Scholars (2008-2014), Zurich (2015-2019) and Dolly Mavies (2019-Present). Pre-existing mailing lists and social media followings should be utilised in order to garner early support.

The album, Souvenir, consists of eleven tracks, combining elements of alternative-rock, neo-classical and electronica to create a familiar sound to appeal to pre-existing fans from previous projects, while distancing himself musically with his own style and voice and reach a new and wider audience. The album was produced and mixed by his brother and former-bandmate Adrian Banks who is now working as a producer, sound designer and composer for Film, Theatre and TV.

The artist's team have highlighted the faster-paced, more dynamic and anthemic tracks as a potential lead single such as the tracks *Surrounding*, *Broken*

Dream and *Unspoken*, while the piano-ballad song *Silver Screen* would be considered a single after the album has been released.

HISTORY

Chart

The Scholars' first single *Turbulence* featured in an Independent Film as the lead credit track (IMDb, 2011) and was included in the popular mobile phone game application – First Touch Soccer (Vgost, 2018) for two consecutive years. The track has over 120k streams on YouTube (2021) and 30k streams on Spotify (2021). Their second single *This Heart's Built to Break* was also included in the FTS soundtrack, amassing 46k views on YouTube (Zurich Official, 2021).

Zurich independently released two EP's *Small Wars* in 2015 and *Out of Dust* 2019. The group's debut single *Alone* gained airplay on BBC6, Amazing Radio and Kerrang radio stations, and the *Small Wars* EP received positive press from blogs based in the UK, Europe and US, with extensive support from BBC Oxford Introducing. To date, *Alone* has collectively received 52k streams across Spotify, YouTube and Soundcloud.

Ryden's previous projects have all grown a local fan-base of respectable size, but despite song placements, radio support and various tours, all have failed to translate this momentum into establishing a thriving national or international following.

Sales

Based on previous project performances, the most consistent merch sales were CDs, particularly when touring in Asia. Other items have included mugs and t-shirts but sold far more inconsistently. No projects prior ventured into printing vinyl due to the printing expenses and financial risk from being independent artists (Kessinger, 2019).

TARGET AUDIENCE

Demographics

In Silo's target demographic will be predominantly the millennial generation (25-40 years old) who grew up on post-punk revival bands of the late 90's and early 2000's, see The Strokes, Interpol, Bloc Party, Franz Ferdinand, The Bravery, We Are Scientists. Some of these artists, among others, will be used as comparative analysis. There may be a wider audience present due to the varied musical influences heard on

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the album. For example, the neo-classical elements may appeal to older listeners (40+), while the electronic rhythms may connect with the Gen-Z market (18-24). Based on the comparative analysis below, there will likely be an even mix of male and female fans, with a slight dominance from males at a ratio 55:45. The audience will be largely caucasian, college/university graduates and situated in cities, working full-time positions for small start-up businesses. Income will likely be £20-30k per year, single, and often dress in dark/gothic alternative clothing.

Psychographics

The psychographics are more difficult to define, but we believe the traits present would often be shy, introverted, with liberal political views and interests in the arts, often socialising at artistic events. Likely to be readers of The Guardian, and regular listeners of BBC6 radio. They will probably be up to date with the latest technological trends, but have an appreciation for CD's, Vinyl and books. They would likely discover In Silo through Spotify, with superfans looking for a CD, vinyl or merch to purchase outside of live shows.

Comparative Analysis

By using comparative analysis, a process of evaluating the competition in the marketplace (Han, 2019), through Chartmetric, Soundcharts and Next Big Sound, we can obtain data relative to similar sounding artists to give an overview of In Silo's potential reach and audience. Editors and Interpol are well-established bands, while other acts, The Japanese House, Alex G and John Frusciante, are solo acts and potentially more accurately comparable.

Editors

Spotify: 1.3m monthly listeners/590k followers

YouTube: 82m views/115k subscribers

Instagram: 90k followers (Chartmetric, 2021a)

Most popular locations: UK/Europe/Mexico (Soundcharts, 2021a)

Gender Composite: Female 44%/56% Male (Next Big Sound, 2021a)

Interpol

Spotify: 1.2m followers/2.3m monthly listeners

YouTube: 167m views/263k subscribers

Instagram: 237k followers (Chartmetric, 2021b)

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Most popular locations: Mexico/US/South America (Soundcharts, 2021b)

Gender composite: Female 47%/53% Male (Next Big Sound, 2021b)

Paul Banks (Interpol frontman as a solo artist)

Spotify: 29k followers/28k monthly listeners (Chartmetric, 2021c)

Most popular locations: Mexico/US/Europe (Soundcharts, 2021c)

Gender composite: Female 59%/41% Male (Next Big Sound, 2021c)

The Japanese House

Spotify: 455k followers/2.2m monthly listeners

YouTube: 18m views/111k subscribers

Instagram: 138k followers (Chartmetric, 2021d)

Most popular locations: US/UK/Australia (Soundcharts, 2021d)

Gender composite: Female 46%/54% Male (Next Big Sound, 2021d)

John Frusciante

Spotify: 465k followers/708k monthly listeners (Chartmetric, 2021e)

Most popular locations: US/Brazil/Germany (Soundcharts, 2021e)

Gender composite: Female 48%/52% Male (Next Big Sound, 2021e)

Alex G

Spotify: 166k followers/826k monthly listeners (Chartmetric, 2021f)

YouTube: 4.4m views/19k subscribers

Instagram: 57k followers

Most Popular locations: US/Australia/Canada (Soundcharts, 2021f)

Gender composite: Female 43%/57% Male (Next Big Sound, 2021f)

SALES PROJECTIONS

Digital

For the Souvenir campaign, we would ideally like to see a consistent 10k album streams on Spotify after 3 months, 20k album streams after 6 months, and approximately 50k streams reached by the time the second album campaign begins. We'd expect to see the lead single(s) hitting far higher numbers with the support of radio play, blog placements, sync opportunities and playlisting. Therefore, the target

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for 50k streams three months after initial release and close to album impact date, 100k after 6 months, and 200-300k streams by the beginning of second album campaign.

Although download popularity has reduced significantly in recent years (Resnikoff, 2018), we aim to reach 750 album downloads in the first 3 months, 1200 after 6 months, and 1600 by the beginning of the second album campaign. These will be exclusively available via the artists' website and Bandcamp pages.

Physical

Despite declining numbers of physical sales in the global market, physical distribution can still play a major part in an artists' campaign (King, 2009). With CD and vinyl releases, with some inventive marketing and poster initiatives within independent record stores, the target for 1500 physical sales within the first three months have been set, with 2200 for the 6-month benchmark, and 3000 by the end of the campaign. We expect most of the physical sales to be made during the touring cycles, so most physical prints will be stocked with the management team to distribute from the band's Bandcamp page/website and available at live performances. Therefore, an overall goal of 6000 physical sales during the campaign is set, evenly split between CD and vinyl. Although more expensive, the CDs and vinyl will be purchased in three instalments of 1000 pressings each. This will prevent over-stocking in the scenario of physical sales not selling as predicted, alongside the temptation to create price discounts on unsold assets.

MEDIA

Press & Online

Being an alternative artist, there are some key blogs, websites and press to approach as any coverage from these tastemakers would distribute In Silo's profile directly to the target market. These include:

- The Line of Best Fit
- DIY Mag
- London In Stereo
- Clash Magazine
- Under The Radar Mag
- Jamsphere

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There are higher-level media outlets which we would aim to target on a future campaign, once the 'indie' credibility has been established by the first few singles and *Souvenir* album release. These are:

- NME
- Pitchfork
- Brooklyn Vegan
- Rolling Stone
- Stereogum
- Consequence of Sound

The following are lesser-known, indie-centric blogs (Feedspot, 2021), but would likely be more welcome to featuring new artists and will help develop some momentum and quotes before approaching for coverage from the previously mentioned media outlets with the second/third singles and album announcement:

- Atwood Magazine
- Obscure Sound
- Indie Air
- It's All Indie – featured Zurich as 'Track of the Week' (Bambridge, 2018)
- MORindie
- Lefuturewave
- IndieCentralMusic
- NoEsFm
- MusicTalks
- IndieNation
- IndieObsessive
- Indie Rock Café
- Indie Music Plus
- Indie Underground
- Little Indie
- DJ Buddy Holly blog
- The Music Site

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All these blogs and stations have been selected as they have substantial following (10k+) on social media. Targeting any publications with lesser followings would drive minimal traffic and could associate the artist with other unknown bands and blogs. Further to this, some of the listed media curate their own Spotify playlists or host internet radio stations providing further possibilities of exposure to new listeners.

Press Release & Biography

The Press Release will be imperative in driving the narrative of Ryden's story to media in order to gain press coverage. The template example (Appendix B) focusses on the album release, the short-film music video and announcement of autumn UK & EU tour dates. However, this narrative can be adapted depending on the campaign stage. For example, the biography (Appendix C) and initial single *Unspoken* press release could centre around a "rags-to-riches" style story, noting Ryden's journey of being a college dropout and working as a pot-washer while writing the record, to touring the UK and Europe with Night Moves and Rae Morris. Alternatively, emphasis could be made on the fusion of classical, indie and electronic genres and how Chris is creating his own musical lane.

Radio

With previous support from BBC Introducing, BBC6, Amazing Radio and Kerrang, these will be the initial targets to approach with a plugger for each single release. Instead of one-off spins, we would hope to cement a playlisting slot on all these channels by the second and third single, once a buzz has been generated online from the debut single.

Within international territories, US college radio would be an ideal outlet for In Silo's music, with the aim to build a US presence before approaching stations such as KCRW, KEXP and Sirius XM. Even though radio popularity has diminished in recent decades, college radio stations still have the ability to break bands (Lozano, 2017). These will be targeted at a later date with a US-based Radio Plugger to coincide with the intended US tour in 2022.

Key college radio stations will include: WSBU-88.3 (New York), WICB 91.7 (New York), WERS 88.9 (Boston), WGRE 91.5 (Indiana), WASU 90.5 (North Carolina), KPSU 98.1 (Oregon), WRHU 88.7 (New York), WKNC 88.1 (North Carolina), WSOU 89.5 (New Jersey), WWNW 88.9, (Pennsylvania) KUPS 90.1 (Washington), WESS 90.3 (Pennsylvania), WKDU 91.7 (Philadelphia), WCWS 90.9

(Ohio), KALX 90.7 (California), KTSW 89.9 (Texas), WCRD 91.3 (Indiana), WUTK 90.3 (Tennessee) & WEIU 88.9 (Illinois) (Best College Reviews, 2020).

The same approach would be taken for other regions, specifically Europe, Asia and Australia, if tour dates coincide with these continents. Again, the main targets for radio would be alternative/student radio stations. For example, Australian stations would include Radio Adelaide, TUNE! FM, 87.8 UCFM, Phoenix Radio, SYN FM, Curtin FM and SURG (Wikipedia, 2021).

Merchandise Promotion

With an extensive tour running up to the album release, it will be important to have merchandise available at these shows. Initially this would be a 4-track EP available on cassette and CD as vinyl would be too expensive to print in limited runs. One t-shirt will be available also in various sizes. Due to the artist's relatively unknown status at this time, the initial touring schedules will consist of tour support slots and thus will be allocated limited merchandise stand space. To help generate listener engagement, QR codes will be placed on the merch stalls for gig-goers to scan, leading them to In Silo's Spotify page. This will encourage fan engagement during and after the concerts.

With the release of the album, more items will be available through a merchandise website and Bandcamp. This will include a vinyl pressing, hoodie, tote bag, large artwork poster and beanie. These will be released incrementally in limited runs and will give In Silo reason to post on social media, with the announcement of limited stock potentially leading to fast sales and collectible items for fans or super-fans. The large artwork poster would be appealing as an item due to its artistic characteristics and colours, which some fans may envisage as an artistic piece to be showcased in their homes.

This will keep inventory costs low and prevent too great a financial risk instead of bulk-buying products. This tactic of low supply should drive high demand, and if utilised successfully and consistently, it could motivate fans to act quickly in response to new additions or announcements. Further, this mentality could transfer over to ticket releases for small-capacity venue shows and the album release.

Retail

To support the independent identity, there will be heavy emphasis on stocking CD's, vinyl and posters in indie retailers in the UK and Europe. To encourage store prominence, posters will be visually interesting. Although the album artwork is already

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eye-catching, it isn't clear as to what specific genre the music could be categorised as. Therefore, by manipulating the artwork for the posters, this could lead to more clarity in terms of audience expectation, and this enhanced visual element will be crucial to securing important product placements within the independent record stores. The example below shows pixilation and emphasised brushstrokes which should highlight the electronic and classical elements within the album's music.



Fig. 2 & 3 - Example poster designs edited on LunaPic (2021).

By emphasising these images with overt, distinct design ideas, these posters should be visually striking due to their colourful and textural nature, and ultimately increasing the probability of exposure within a retailer, increasing awareness of the artist and record among shoppers.

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The key indie retail targets will be:

- Rough Trade stores (London)
- FOPP stores
- Banquet Records (Kingston)
- Rise (Bristol)
- Spillers (Cardiff)
- Crash (Leeds)
- Piccadilly Records (Manchester)
- Momorail Music (Glasgow)
- Truck Store (Oxford)
- Rapture (Oxford)
- Head Records (Leamington)

As an added enticer, two complimentary tickets will be given to any of the record stores located by an upcoming In Silo show. By having these retailers at shows and building a personal relationship with them, this will encourage word-of-mouth promotion with customers. Word-of-mouth a much more steady and constant form of marketing as once people form an opinion, they share it freely in comparison to viral marketing which can quickly dissipate due to limited attention spans (King, 2009). This should cement future support for the artist from these retailers and provides an even greater impetus to stock the CD/vinyl or hang up a poster in/on their respective shop windows/walls over other competing releases.

Digital Retail

As most indie retailers are within the major cities where In Silo will be touring, there may be many fans who are unable to purchase the items from a store due to suburban living, or far-reaching regions such as South America, or Eastern Europe. Therefore, CD and vinyl will be made available on Amazon due to its connectivity, reliable delivery times and ease of use for the consumer. The products will also be available on a merch store or Bandcamp page for those who would prefer a more direct relationship with the artist.

Streaming Playlists

The album will be distributed across all major streaming platforms (Spotify, Apple Music, TIDAL, Deezer, Google Play, Amazon Music) with an emphasis on

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Spotify. This is because it is the leading streaming platform and achieving high streaming numbers increases chances of playlist curation – an area which Spotify dominates, and has become a standard industry benchmark with regards to data analysis, as it boasts the most global subscribers, with subscriptions up 15% year-on-year (Sweeney, 2021).

Playlist placements will be integral to Ryden being discovered by the millennial segment of the target audience. The following spreadsheet shows which playlists should be pursued after researching and confirming the individual curators and their contact information. Those targeted are mostly independent users with 3k+ followers minimum. These would be approached with immediate effect upon release of the debut single. As the spreadsheet conveys, from the Indie Rock search, there is a potential listenership of 1.4 million who could theoretically be exposed to In Silo's music.

Search	Playlist	Curator	Followers	Contact Info	Contacted?
Indie Rock	Indie Rock Club	Spotify	327633		
	Indie Rock Road Trip	Spotify	619055		
	Indie Rock Hits	oceanify	33090		
	Indie Rock (guitar emoji)	Playlistly	5828		
	Indie Rock/Alternative Playlist	Danny Kirk	4464		
	Indie Rock	Rachel Saperstein	12385		
	Psychedelic Indie Rock	davidtoral98	20746		
	Indie/Rock	Darshan Upadhyaya	74714		
	Indie rock sharing playlist	hasoyi	11324		
	Indie Rock vibes 2021	Som	36571		
	Indie Vibes 2021	Den Haku Records	19526		
	Rock Indie 2021 music Indie	Sugar Party	69146		
	Indie Vibes	oceanify	17338		
	High energy indie rock	Itzel Vite	3066		
	Nice Guys Indie Alternative	Nice Guys	69864		
	New Indie Alternative Rock Collection	Atlantis	31288		
	Rock/Indie Alternativo	12781028325	15253		
	Indie Vibes	Zil Media	30541		
	Indie Music	peter19733	21968		
	INDIE/ROCK	DinoStar Records	4627		
	ALT ROCK INDIE VIBES	Swift Luck	41970		
		TOTAL POTENTIAL REACH	1470397		

Fig. 4 - Spotify playlist research spreadsheet

For each single release, £100 will be invested into playlist pitching sites Submit Hub and Muso Soup. These allow artists to pitch directly to playlist curators for a small fee. This method could introduce early tastemakers to the campaign. Secondly, key and established playlists have been identified and researched. Some are only reachable via the aforementioned method, but some playlists provide submission links, social media links and email addresses on their playlists. This approach will also be pursued where applicable. A further avenue to explore is which playlists include

artists In Silo will be touring with. If these curators are reachable, they may be eager to feature a single given the connection with the more established touring acts.

The strategy is to gain more prominent playlists with each subsequent single release. If the momentum grows in the pre-release campaign as anticipated, more prominent and influential Spotify playlists will be sought. These have been identified as All New Indie, Ultimate Indie, Essential Indie, Rock This, Indie Rock Club and Rock Solid. However, these will only be targeted if the results of single releases, media/radio support and touring are surpassing expectations given Ryden's current status as the infographics will be vital in helping land a slot with these influential curators. The key players will be UK-based Spotify employees Hilary Grant & Lucy Blair (Artist & Label Partnerships), Sara Sesardic (Senior Music Editor), Shannon Carragher (Indie/Alternative/Rock Editor) and Liam Emerson (Music Programmer) (LinkedIn, 2021). Prior to approaching these gatekeepers, further research will be taken through social media in order to establish any pre-existing connections with similar artists or personal hobbies in order to stand out from regular email pitches, and attempt in-person meetings. With tours in Europe and potential upcoming tours in Asia and the US in 2022, the same approach could be taken at a later date with the impending Acoustic album release.

Furthermore, many Spotify playlists are algorithm-based (Cooke, 2020), and by being active on the streaming platform, this can influence how the influence how the algorithm works. The single releases should show steady activity from In Silo, but to reinforce this, we would encourage In Silo to make and share their own playlists in-between, while including their own singles and encouraging fans to create playlists including In Silo's music. By offering a personal video shout-out to them through social media, this should spur fan engagement with this strategy.

MARKETING

Social Media Content

Posts involving videos are proven to receive higher visibility on social media platforms (Dopson, 2019), therefore all social media posts will aim to have a visual element. While touring, In Silo should utilise Instagram Stories to document a video tour diary. This will remind fans of any upcoming shows, and also give an insider's view of life on the road. Any releases will be supported by paid advertising on

Instagram Ads as there is a high engagement rate (Jackson, 2019) in comparison to Facebook.

Mailing List

The internet offers the most direct and immediate mail exchange possible, with its low cost and frequent allowance of interaction makes it ideal for the concept of permission marketing (Godin, 2007, p. 29). Incentives will be given throughout the campaign to obtain individuals data, allowing important messages to be fed directly to a converted fan and increasing the chance of a sale.

Street Teams

Where street teams could be employed, it would be more beneficial for the Tour Manager to hand out QR code cards to show attendees during the tours, with scans taking their phones to the In Silo artist page on music streaming services.

Synchronisation

We anticipate the publisher will be looking for synchronisation opportunities throughout the campaign. The publisher will be instructed to channel most efforts into song placements in computer games as there is a wide usership from the target demographic, and given previous success with former bands, In Silo's music could fit naturally within this area, boosting their indie credentials further. Such is the power of the gaming industry, just one synchronisation could see a huge spike in fan engagement and will be a welcome asset to the artist's journey.

There is also a cinematic quality to the songs. Because of this, they could sync with some adverts or television programmes. However, given In Silo's unknown status at this given time, alongside the growing competitiveness within this sector, this is an avenue which will not be actively pursued for this particular campaign.

BUDGET

As the budget (Appendix E) indicates, the most income is generated from physical sales and performances, thus highlighting the importance of putting both these mediums at the centre of the campaign (through in-store performances, tours and festivals with merchandise available). The budget also highlights how impactful a sponsorship deal could be on the overall profitability of the campaign. For instance, being offered a tour van from Volkswagen could save over £10k on expenditure. Other avenues to explore sponsorship could be clothing brands such as All Saints or Zara, Shoe brands such as Converse or Vans, and alcohol brands such as Jack Daniels

given the target demographics of the music. The campaign should still break even without a sponsorship deal, but this would leave the artist with very limited net proceeds to live on post-campaign, unless phase two and three are implemented in 2022.

CREATIVE IDEAS

Short Film Music Video

Releasing a three-song short film-style music video would be of interest to music press and blogs, as it is different from the usual music video template. Although three separate videos would create more individual content, this strategy could prove to be more financially viable, while creating a talking point around the campaign. This, with the right PR, could potentially land an exclusive feature of the video or an in-depth profile on The Line of Best Fit or Clash Magazine.

Video Series

After the release of the album, releasing a 'Behind the Track' video series of the album in chronological order on YouTube will give fans insight to the writing and recording process, as well as showing Ryden's personality. The 11-track series will help maintain the In Silo profile for the three months after album release, coinciding with the ongoing tour. The series could be concluded with a live-stream recording session where the band either record an acoustic version of a track or perform an acoustic set, answering fan questions in-between songs.

Fan-made Remix or Music Video

For the Asia/Australian leg of the tour, *Watch You Forever* will be released as a single in January 2022. To involve fans, a competition could be launched in December 2021 for fans to either remix or make their own music video for the track. The best entry will be released/posted and win two free Access-All-Areas tickets to a show of their choice from the upcoming tour, alongside getting to spend the day with Ryden and the entourage. The entrants must be based in Asia or Australia to qualify.

Acoustic Album

To maintain the momentum built from the album release and following UK and EU dates throughout the autumn of 2021, an acoustic version of the album will be recorded and released six months later (Mar 11th, 2022) ahead of the potential US tour.

TOUR

National

Emphasis will be put on live shows to reach wider audiences in the lead up to festival season, which will help grow social media followers, physical sales and streams. This will allow Ryden to get face-to-face with fans, local radio stations and organic press coverage all of which will help build the artist profile. The initial tours from March through June will be performing Tour Support slots in the UK and Europe. In Silo will be touring with Night Moves, Rae Morris and Pre-Occupations who will have a similar target audience. This will also assist in taking the In Silo live show to a higher level of professionalism before hitting the festival circuit over the summer months.

Within the 6 months from first shows and single release to the *Souvenir* album release, a decent-sized fan base should have been ascertained, hopefully engaging with regular social media posts through Instagram, Twitter, Facebook. Upon release of the album, the group will play a run of in-store acoustic performances over the following two weeks, save for either Banquet Records or Rough Trade East, where the intention will be to perform a free-entry full band set on album release day. Small UK venue tours in major cities will take place through October and November, before performing in Europe mid-October to late November.

Festivals

In the lead up to the album release, a large number of festivals which accommodate guitar-driven indie-rock will be vital for landing some festival slots to maximise outreach and raising awareness. The schedule includes the largest festivals in Oxfordshire to re-establish and surpass Ryden's previous local following by performing in front of large audiences at Cornbury, Truck, Charlbury Riverside and Wychwood Festivals. The festival season will also allow for time-off during the weeks for the artist to undertake any PR duties (such as phoner interviews with blogs, zines, YouTubers, music news sites and performing unplugged radio sessions) and recording sessions for the scheduled acoustic album in 2022.

International

If results are positive from the national tours, phase 2 of the touring schedule will be implemented and will see dates in Asia and Australia January-March 2022 as a tour support. Phase 3 will be a US tour April-June 2022 also as tour support. The album tour campaign will close with more UK and EU festival slots, and a homecoming show in Oxford to mark the end of the campaign.

PROJECT TIMELINE

The Project Timeline (Appendix D) gives specific details and deadline dates for the integrated marketing campaign (production, live and marketing activities). The timeline comprises of a 28-week lead up to the *Souvenir* album launch, followed by a 12-week post-release plan to oversee the in-store, headline UK tour and EU support slot tour, concluding the cycle in December 2021.

Word Count: 4,389

APPENDIX

A) Assets

Artwork

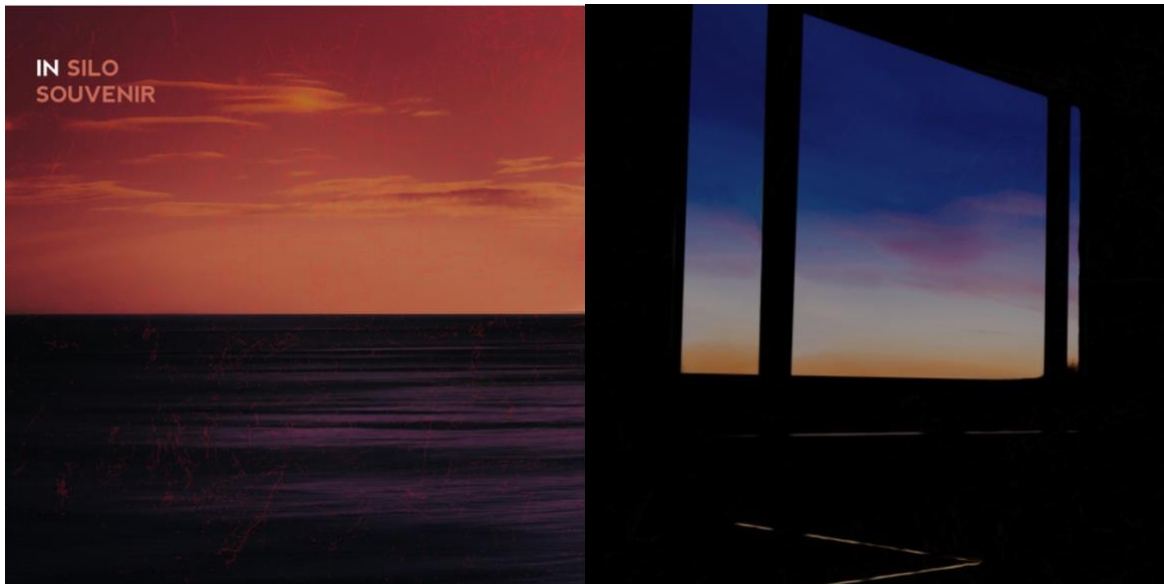


Fig. 5 - Artwork for Souvenir album and lead single (Soundcloud, 2020)

CD Packaging

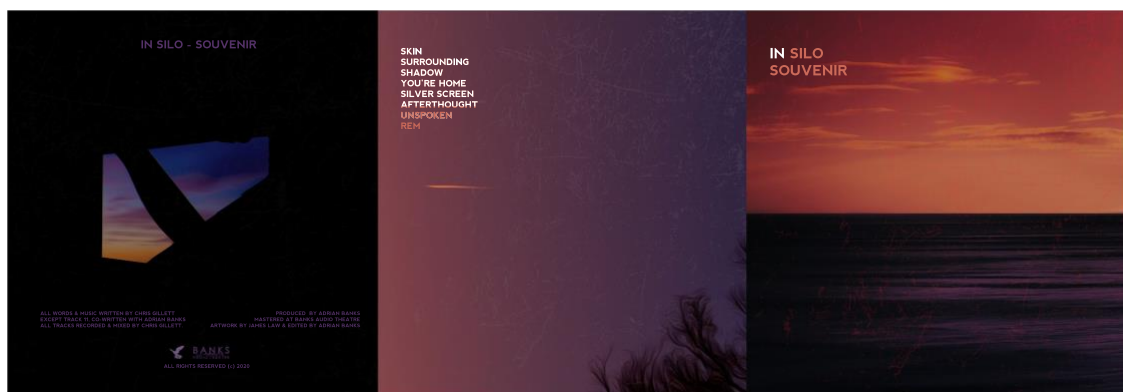


Fig. 6 – CD Packaging Design

Soundcloud Links

Unspoken (lead single) - <https://soundcloud.com/in-silo/unspoken>

Surrounding (single) - <https://soundcloud.com/in-silo/surrounding-1>

Reminder (single) - <https://soundcloud.com/in-silo/reminder-1>

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Press Photos



Fig. 7, 8, 9 & 10 – Press Photos

Album Teaser

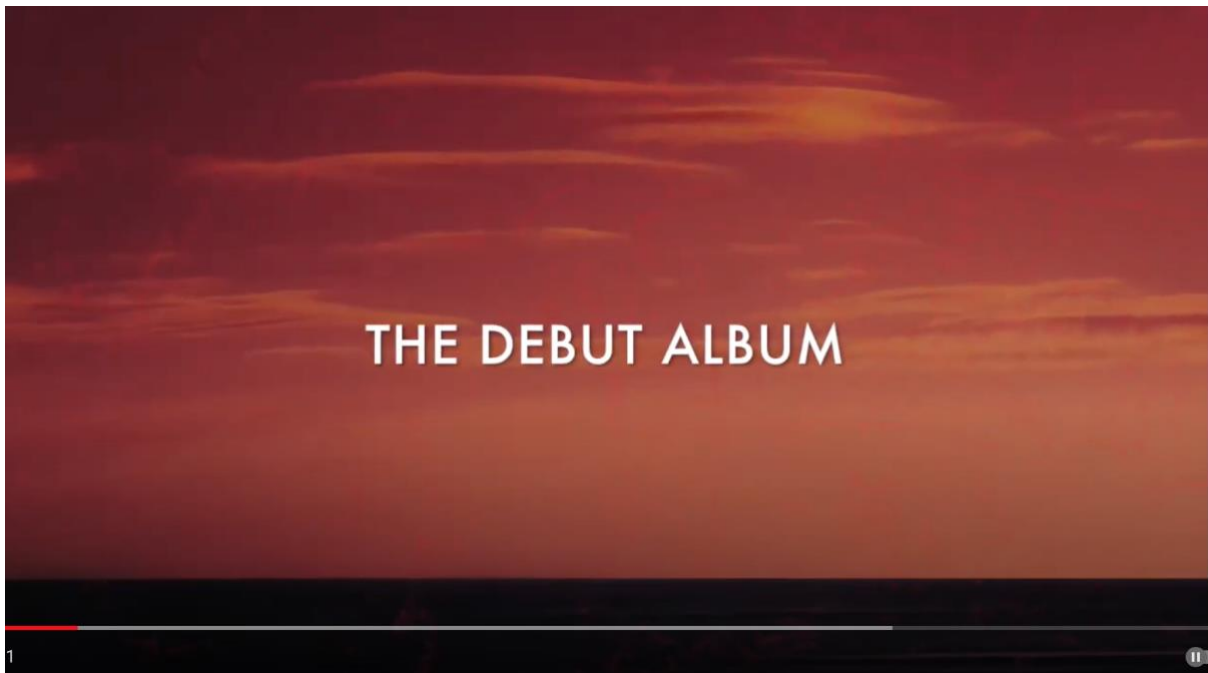


Fig. 11 - Album Teaser video: <https://www.youtube.com/watch?v=oZCP9qROk68>

Music Video



Fig. 12 - Surrounding/Broken Dream/Reminder Music Video:
<https://www.youtube.com/watch?v=dPhB3Nw1L00>

Live Acoustic Sessions



Fig. 13 - Live acoustic videos: <https://www.youtube.com/watch?v=3k4Fg72B8tE>
<https://www.youtube.com/watch?v=RDcKXq8UPnk>

B) Press Release

IN SILO UNVEILS DEBUT ALBUM, “SOUVENIR” OUT SEP 10

SHORT-FILM MUSIC VIDEO FOR SINGLES “SURROUNDING”, “BROKEN DREAM” & UNRELEASED TRACK “REMINDER”

UK/EU DATES & INDIE IN-STORES ANNOUNCED AS 100-DATE TOUR CONTINUES



[INSERT PRESS QUOTES HERE]

Centred around the theme of memories, and how they diminish over time, ‘Souvenir’ is the bold conceptual debut from British newcomer In Silo. After years of recording and touring in other bands, songwriter Chris Ryden finally took the step to venture out as a solo musician, embarking on over 100 tour dates throughout 2021.

The album’s lyrical themes are captured best in single Surrounding such as the verse lyrics, "Separated last July, and so my sense dies throughout/Another month goes by, and my mind is full of doubt." This is the moment of reflection and realisation of when relationships start to change or feel different. The past sometimes seems perfect and simpler, while the current can often feel incomplete, volatile or flawed.

The accompanying music video is an emotionally fuelled short film (shot with long-time collaborator Francis Darracott) which details the rise and fall of a relationship, with the inclusion of an unreleased track *Reminder*. “I’d had the idea of wanting to make a short movie music video for a while, as it’d be far more emotionally resonant than a three-minute song, where you have no time to connect with the characters,” explains Ryden, who had never previously directed a music video before.

The video arrives along with the album announcement and the unveiling of UK & EU tour dates supporting post-punk heroes Pre-Occupations throughout the fall, alongside a two-week tour where In Silo will be performing acoustic in-store performances at prominent independent music retailers throughout the UK. This is a

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continuation of Ryden's marathon 2021 schedule which will see his band perform well over 100 dates in support of the *Souvenir* release.

Souvenir is a musical leap from his previous work, as *Souvenir* portrays a balance of synths, electronic beats, classical instrumentation and indie-rock anthem choruses. Single *Unspoken* is perhaps the boldest example, with rampant beats underpinning the phasing swirl of guitar lines and sharp synth stabs as Ryden cries out, "No matter what I do/I could never change enough for you." It's a particularly cutting line, considering the rest of the album's lyrics are hidden by ambiguity, but *Unspoken*, one of Chris' oldest songs, is an unfiltered confession of despair in unrequited love. Although, it's music may be densely layered, propulsive and outward looking, this is still very much an album for the introvert.

Souvenir is out on September 10th, 2021.

TOUR DATES:

Indie Record Store UK Tour

10th Sept: Album Launch show - Banquet
Records 11th Sept: Oxford/Leamington
12th Sept: Bristol
13th Sept: Cardiff
14th Sept: Brighton
15th Sept: Birmingham
16th Sept: Nottingham
17th Sept: Leeds
18th Sept: Hull
19th Sept: Manchester
21st Sept: Liverpool
22nd Sept: Cambridge

UK Headline Tour

1st Oct: Manchester
2nd Oct: Nottingham
4th Oct: Leeds
5th Oct: Glasgow
6th Oct: Edinburgh
8th Oct: Sheffield
9th Oct: Birmingham
10th Oct: Bristol
11th Oct: Cardiff
13th Oct: Brighton
14th Oct: Cambridge
15th Oct: Oxford
16th Oct: London
18th Oct: Guildford
19th Oct: Southampton

EU Tour (supporting *Pre-Occupations*):

1st Nov: Lille
2nd Nov: Nantes
3rd Nov: Paris
5th Nov: Valencia
6th Nov: Barcelona
8th Nov: Madrid
9th Nov: Porto
10th Nov: Lisbon
11th Nov: Lyon
12th Nov: Strasbourg
13th Nov: Iceland Airwaves Festival
15th Nov: Helsinki
16th Nov: Stockholm
17th Nov: Oslo
19th Nov: Copenhagen
20th Nov: Warsaw
21st Nov: Prague
25th Nov: Leipzig
26th Nov: Bratislava
27th Nov: Budapest
29th Nov: Vienna
1st Dec: Zurich
2nd Dec: Munich
3rd Dec: Berlin
4th Dec: Hamburg
6th Dec: Cologne
7th Dec: Amsterdam

For press enquiries please contact: insilomusic@gmail.com

Links:

Facebook: <https://www.facebook.com/InSiloOfficial>

Twitter: http://www.twitter.com/in_silo

Instagram: <http://www.instagram.com/insilomusic>

Soundcloud: <https://soundcloud.com/in-silo>

Album Pre-Order: <http://insilo.bandcamp.com/album/souvenir>

Surrounding/Broken Dream/Reminder Short Film Music Video:
<https://www.youtube.com/watch?v=dPhB3Nw1L00>

C) Biography

In Silo is the moniker of 30-year-old solo artist Chris Ryden, a songwriter who merges classical, electronic and alternative rock genres into a sound uniquely his own.

After a decade of living out the back of a tour van in various indie bands, and working part-time jobs to tide himself over, this college-dropout (who even failed his Music A-Level) has defied all odds and is now taking the leap of launching his solo career. This year, Ryden will finally be releasing his own songs, written in secrecy over the past few years.

Those songs make up *Souvenir*, the full-length debut album from In Silo. *Souvenir* is essentially a concept album which documents the many stages of heartbreak over the course of a year. With lyrics incredibly frank and honest, Ryden captures moments of light, darkness and all the emotions that float in-between.

Having gained a reputation for his exciting live shows in previous DIY bands touring through the UK, festival and Asian circuits, Ryden aims to carry on where he left off, by embarking on an arduous world tour in order for his songs to reach an audience far greater than ever before. This includes a 100-date schedule through the UK and Europe in 2021, before hitting Australia, Asia and North America in 2022 to support the album's release.

Souvenir may be a record forged in memories, but this year could see In Silo carving out many more as he finally ventures out on his own.

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D) Project Timeline

Date	Week No.	Production/Delivery	Live Activity	PR/Marketing Activity
26-Feb	-28	Artwork and mastered song files deadline. Upload Unspoken to DSP's. Create mailing list sign-up form on website, social media and BandCamp using Mailchimp. Create tour poster for upcoming UK & EU tours.		Set-up or update social media platforms using same logo/background/colour schemes.
05-Mar	-27	Photoshoot + video shoot for Unspoken MV. Create QR code for <i>Unspoken</i> Pre-save/landing page Tour itinerary checks	TOUR REHEARSALS	Announce upcoming single release & Tour through social media channels. Encourage mailing list sign up.
12-Mar	-26	Set up mailing list	UK Tour (support) 17 Mar - Birmingham 18 Mar - Leeds	Announce Pre-saves on social media. Begin UK Radio PR campaign. Encourage mailing list sign ups during shows. 16 Mar – BBC Oxford interview/Live session
19-Mar	-25	<i>Unspoken</i> single release	19 Mar - Newcastle 20 Mar - Leicester 22 Mar - Norwich 23 Mar - London 24 Mar - Brighton	Announce upcoming EU Tour w/.... Targeted Instagram Ads 24 Mar – (am) Soho Radio interview/Acoustic session
26-Mar	-24	Upload Surrounding + artwork to DSPs	26 Mar - Winchester 27 Mar - Bournemouth 30 Mar - Liverpool 31 Mar - Manchester	
02-Apr	-23		EU tour (support): 6 th Apr - Paris 7 th Apr - Rotterdam	Begin EU Radio PR campaign
09-Apr	-22	Create favourite indie-rock tunes Spotify playlist	9 th Apr - Brussels 10 th Apr - Amsterdam 12 th Apr - Zurich 13 th Apr - Milan 14 th Apr - Rome	Announce upcoming UK Tour w/...

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16-Apr	-21		16 th Apr - Vienna 17 th Apr - Munich 19 th Apr - Berlin	
23-Apr	-20			Unspoken Music video release on YouTube 23 rd April
30-Apr	-19	Surrounding single release	UK Tour (support) & Festival season 30 th Apr - Cardiff 1 st May - Manchester 4 th May - Oxford 5 th May - Reading 6 th May - Guildford	6 th May – Eagle Radio interview/session (Guildford)
07-May	-18	Upload Broken Dream + Artwork to DSPs	7 th May - Great Escape (Festival) 8 th May – Liverpool Sound City (Festival) 11 th May - Edinburgh 12 th May - Glasgow	
14-May	-17		14 th May - Bristol 15 th May - London	15 th May – Radio X live session 17 th May – Kerrang Radio interview/session
21-May	-16	Film part 1, 2 & 3 of Behind the Track video series Create Spotify playlist on favourite new songs	22 nd May – FOCUS Festival (Wales)	Announce Festival dates on social media Share Spotify playlist
28-May	-15	Film part 4, 5 & 6 of Behind the Track video series	28 th May – Wychwood Festival 30 th May – Dot to Dot Festival	Announce upcoming single Broken Dream on social media/website/mailling list
04-Jun	-14	Edit part 1, 2 & 3 of Behind the Track video series	4 th June – Camden Rocks 5 th June - Eden Festival	
11-Jun	-13	Broken Dream single release Start recording sessions for Acoustic edition of Souvenir album.		Announce single release on social media/website/mailling list. Targeted social media ads for single release
18-Jun	-12	Send album files and artwork files to manufacturer for CD and Vinyl pressing. Film part 7, 8 & 9 of Behind the Track Series		Interviews with press (blogs/magazines)

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25-Jun	-11	Film part 10 & 11 of Behind the Track video series. Continue recording sessions for Acoustic edition of Souvenir album.		
02-Jul	-10	Deliver album + artwork to DSP's Create posters for UK & EU Autumn Tours Distribute Press Release version I Continue recording sessions for Acoustic edition of Souvenir album.		Announce album release date + album launch show
09-Jul	-9	Edit part 4, 5 & 6 of Behind the Track video series Create Spotify playlist of favourite electronic tunes	9 th July – TRNSMT Festival 10 th July – Cornbury Festival 11 th July – 2000 Trees Festival	Share Spotify playlist.
16-Jul	-8	Distribute Press Release version II		Announce first headline UK Tour & EU dates
23-Jul	-7	Edit part 7, 8 & 9 of Behind the Track Series	24 th July – Charlbury Riverside Festival 25 th July – Truck Festival	
30-Jul	-6	Continue recording sessions for Acoustic edition of Souvenir album.		Album Pre-order from Bandcamp available. Surrounding/Broken Dream/Reminder Short-film music video release on YouTube – exclusive to Line of Best Fit
06-Aug	-5	Schedule Silver-Screen acoustic session for 17 Aug on YouTube. Mixing sessions for acoustic album.	6 th August – 110 Above Festival 7 th August – Boardmasters	
13-Aug	-4	Edit part 10 & 11 of Behind the Track Series. Mixing sessions for acoustic album.	14 th August – Green Man Festival	17 th Aug: Silver-Screen Acoustic session release on YouTube
20-Aug	-3	Schedule Unspoken Acoustic session for 31 Aug. Mixing sessions for acoustic album.	22 nd Aug – Victorious Festival	Share Spotify playlist

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		Create Spotify playlist of inspirations		
27-Aug	-2	Book radio sessions/interviews for upcoming in-store tour	27 th Aug – End of the Road 29 th Aug – Barn on the Farm	31 st Aug: Unspoken Acoustic Session on YouTube 31 Aug
03-Sep	-1	Distribute CD, Vinyl and Posters to indie retailers. Post any physical pre-orders on 8 th September for timely arrival on release day.		Targeted Instagram & Facebook Ads. Announce album pre-save links on social media channels. 7 th Sept: BBC6 Interview
10-Sep	0	SOUVENIR ALBUM RELEASE	10 th Sept: Album Launch show - Banquet Records Indie record store tour 11 th Sept: Oxford/Leamington 12 th Sept: Bristol 13 th Sept: Cardiff 14 th Sept: Brighton 15 th Sept: Birmingham 16 th Sept: Nottingham	Targeted Instagram & Facebook Ads Local radio interviews & sessions
17-Sep	1	Schedule Behind the Track series episodes 1-6 on YouTube, to be published each Tuesday in succession.	Indie record store tour cont. 17 th Sept: Leeds 18 th Sept: Hull 19 th Sept: Manchester 21 st Sept: Liverpool 22 nd Sept: Cambridge 23 rd Sept: London	Local radio interviews & sessions
24-Sep	2		25 th Sept: Reeperbahn Festival (Germany)	'Behind the Track' video on YouTube - Track 1 'Skin'
01-Oct	3	Schedule Behind the Track series episodes 7-11 on YouTube, to be published each Tuesday in succession.	UK Headline Tour begins: 1 st Oct: Manchester 2 nd Oct: Nottingham 4 th Oct: Leeds 5 th Oct: Glasgow 6 th Oct: Edinburgh	BTT video on YouTube - Track 2 – 'Surrounding'
08-Oct	4	Book Radio sessions for upcoming EU tour	8 th Oct: Sheffield 9 th Oct: Birmingham 10 th Oct: Bristol 11 th Oct: Cardiff 13 th Oct: Brighton 14 th Oct: Cambridge	BTT video on YouTube - Track 3 – 'Shadow'

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15-Oct	5		15 th Oct: Oxford 16 th Oct: London 18 th Oct: Guildford 19 th Oct: Southampton	Behind the Track video on YouTube - Track 4 – 'You're Home' 17 th Oct – BBC6 Session
22-Oct	6	Mastering sessions for Acoustic album		BTT video on YouTube - Track 5 – 'Silver-Screen'
29-Oct	7		EU Tour Support: 1 st Nov: Lille 2 nd Nov: Nantes 3 rd Nov: Paris	BTT video on YouTube - Track 6 – 'Afterthought' Local radio interviews & sessions
05-Nov	8		5 th Nov: Valencia 6 th Nov: Barcelona 8 th Nov: Madrid 9 th Nov: Porto 10 th Nov: Lisbon 11 th Nov: Lyon	BTT video on YouTube - Track 7 – 'Unspoken' Local radio interviews & sessions
12-Nov	9		12 th Nov: Strasbourg 13 th Nov: Iceland Airwaves Festival 15 th Nov: Helsinki 16 th Nov: Stockholm 17 th Nov: Oslo	BTT video on YouTube - Track 8 – 'Reminder' Local radio interviews & sessions
19-Nov	10		19 th Nov: Copenhagen 20 th Nov: Warsaw 21 st Nov: Prague 25 th Nov: Leipzig	BTT video on YouTube - Track 9 – 'Broken Dream' Local radio interviews & sessions
26-Nov	11		26 th Nov: Bratislava 27 th Nov: Budapest 29 th Nov: Vienna 1 st Dec: Zurich 2 nd Dec: Munich	BTT video on YouTube - Track 10 – 'Watch You Forever' Local radio interviews & sessions
03-Dec	12		3 rd Dec: Berlin 4 th Dec: Hamburg 6 th Dec: Cologne 7 th Dec: Amsterdam	BTT video on YouTube – Track 11 – 'Holding Out for The Break' Local radio interviews & sessions
12-Dec	13	End of 2021 Campaign	End of 2021 Campaign	15 Dec - YouTube Livestream performance/recording session

Fig. 14 - Project Timeline (Calvi, 2018) (Rose, 2017)

E) Budget

INCOME	Target Quantity	Cost Per unit	Budgeted Total	Sub-Totals	Actual Income	Difference
Streaming	1,300,000	£ 0.00	£ 4,472.00			
CD's	3000	£ 10.00	£ 30,000.00			
Vinyl	3000	£ 22.00	£ 66,000.00			
Tape EP	200	£ 10.00	£ 2,000.00			
Souvenir Demo Tape	100	£ 10.00	£ 1,000.00			
Downloads	1600	£ 10.00	£ 16,000.00	£ 119,472.00		
T-shirts	350	£ 20.00	£ 7,000.00			
Hoodie	150	£ 30.00	£ 4,500.00			
Beanie	200	£ 10.00	£ 2,000.00			
Tote	200	£ 15.00	£ 3,000.00			
Posters	200	£ 10.00	£ 2,000.00	£ 18,500.00		
Tour Support Performance Fees	56	£ 500.00	£ 28,000.00			
Headline Performance Fees	15	£ 2,800.00	£ 42,000.00			
Festival Performance fees	15	£ 500.00	£ 7,500.00			
Acoustic In-stores	14	£ 100.00	£ 1,400.00			
Tour Sponsorship	1	£ 25,000.00	£ 25,000.00	£ 25,000.00		
UK Radio Play Royalties	70	£ 15.00	£ 1,050.00		-	
Performance Royalties	100	£ 10.00	£ 1,000.00	£ 2,050.00		
		TOTAL	£ 243,922.00			

Less Sponsorship

£ 218,922.00

EXPENSES						
Category	Item	Quantity	Cost-Per-Unit	Budgeted Cost	Actual Cost	Difference
Printing/Manufacturing	CD	3000	£0.77	£2,310.00		
	Album Collectable Demo Tape	100	£3.11	£310.80		
	Vinyl	3000	£3.21	£9,630.00		
	CD EP	200	£2.49	£498.00		
	Tape EP	200	£2.87	£573.60		
Merchandise	T-shirts	350	£4.20	£1,470.00		
	Hoodie	150	£12.72	£1,908.00		
	Beanie	200	£2.30	£460.00		
	Tote Bag	200	£4.03	£806.40		
	Poster	200	£1.39	£278.40		
Promo Materials	Posters	50	£4.32	£216.00		
	Press Photos	1	£250.00	£250.00		
	Music Videos/Sessions	1	£3,000.00	£3,000.00		
Tour	Van Hire	1	£11,000.00	£11,000.00		
	Tour Manager	1	£34,000.00	£34,000.00		
	Sound Technician	85		£25,672.00		
	Travel	1	£60,000.00	£60,000.00		
	Per Diem	600	£15.00	£9,000.00		
	Food Expenses	600	£10.00	£6,000.00		
	Insurance	120	£45.00	£5,400.00		
	Accommodation	120	£130.00	£15,600.00		
Distribution	DSP Upload fees	1	£14.20	£14.20		
Postage	CDs/Vinyl/Posters	2500	£3.00	£7,500.00		
Promotion	Radio Plugger	4	£2,000.00	£8,000.00		

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	Regional PR	6	£1,000.00	£6,000.00	
	MusoSoup/Submit Hub	8	£100.00	£800.00	
	Social Media Advertising	5	£200.00	£1,000.00	
			TOTAL	£211,697.40	

Fig. 15 & 16 - Budget (Galloway, 2016) (DistroKid,2021) (HypeBot, 2018) (PayScale, 2021) (Glassdoor, 2021) (Civilised Car Hire, 2021) (Alocalprinter, 2021) (Everything Branded, 2021) (A.M. Custom Clothing, 2021) (Disc Manufacturing Services, 2021) (Band CDs, 2021) (Pure Music, 2021) (Linden, n.d.) (Music Gateway, 2021)

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