Element 2 – Portfolio

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Intro

This portfolio presents how a team might create a campaign for an artist having a £5000 budget, with the recording, planning, and promotional material being presented below. The group supported an artist create a campaign for themselves, with the advice and knowledge from other members. This portfolio is an insight into areas, we discussed and developed during our time creating this.

The Single

The Single, 'Have a heart' by Fanchon, was chosen for commercial use as she wanted to add it to her catalogue. This is a slow-paced song, while also having soft rock inspired sections. The group A&Red this song, deciding that it had the right type of flow and rhythm to it, and would appeal to a wide range of audiences. We decided to use the song and create it internally through different applications, mostly using Logic Pro.

This song has similarities to 'The Silence' by Hailstorm, having several of electric guitar styled riffs throughout the song and long, stretched out notes/words to emphasise sadness (Elizabeth, H., 2018). I was particularly inspired by this song and assisted me to give greater input into the final creation of our Single.

Other songs such as 'Lips to an Angel' by Hinder, emphasise electric guitars rather than acoustic guitars (Winkler, A., 2006). These songs helped to inspire Fanchon and group members to look at how guitars can have a big impact and change the dynamic of a song's aura e.g., from sad to happy. This single can be found here: https://soundcloud.com/fanchon-dehillotte/have-a-heart-demo/sYQeDoXLhv2T?si=422fbcc1004645ea8c6f6f54604b0fa0&utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

The remix

The song remix was created in collaboration with Kaspian, who had a good selection of past EDM tracks in his catalogue. This remix utilised 'liquid drum and bass' with that being the main selling point. We chose this as a remix because of the tonal shift created to the original track, and how it could attract more fans to Fanchon's work.

This work is similar to liquid drum and bass mixes by 'Hybrid Minds' which have a calming voice and piano playing behind the drum and bass. Liquid was more based on the melody of a song and exciting synths, rather than traditional drum and bass which is choppier and rougher with deep bass in the songs.

This can be found here: https://soundcloud.com/fanchon-dehillotte/fanchon-have-a-heart-kaspian-dnb-remix-v16/s-Ai2oPrjR6BH?si=224097e5c24245d2b9daac5c570d572e&utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

Artwork

Original single

Figure 1 – original song

Remix

Figure 2 - remix

This is artwork chosen for the Single. Choosing a picture of a messy studio set the atmosphere that the single is unpolished and more chaotic than a Pop Single. The colours introduced into the cover art show a darker tone to the song and identify it as the original song cover art, with future remixes having different colour preferences. This colour used makes the picture become more attractive to the audience. The text is a unique part of the artwork because the text implies a darker, sinister type of aura. Additionally, it is used to show how the song might sound to the consumer, typically songs with this type of text being more rock based. The artist's name on the cover clearly conveys the artist's work, brand and helps fans easily recognise her work (Davis, M., 2017)

Other works

Figure 3

This is artwork for a single called 'Is it True' performed by the artist, Tame Impala (Parker, 2020). This has a similar artwork to the one created for Fanchon where colours are used in a way to show the audience that it is more alternative to the regular type of music within rock.

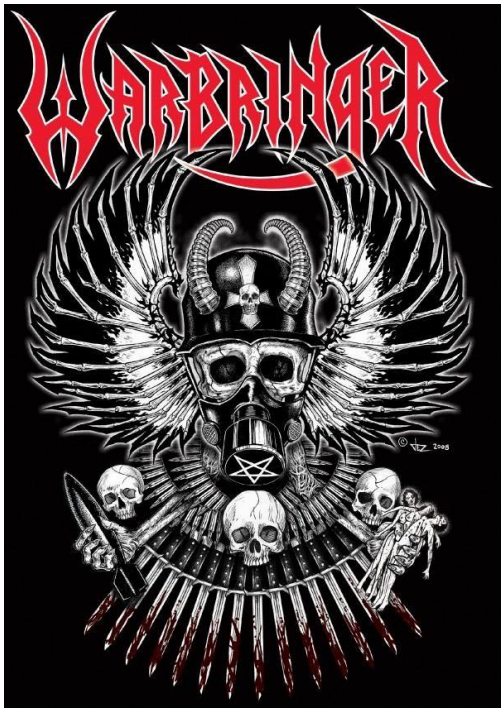

Figure 4

This is another type of single artwork/poster created by Warbringer, used for inspiration within Fanchons artwork. The type of text used represents a darker more sinister song than usual typography such as Times New Roman. We have implemented a similar type of typography to Fanchons artwork to provide the consumer with the idea that the song is raunchy and outside the norm.

Figure 5

This cover art by Prince also encapsulates the type of vision and ideas we had around the creation of our artwork. Within this it shows the type of chaos, but also instrumental abundance that could be within the song. This was used to help create ideas for a way to add instruments into the artwork to demonstrate it is a live musical recording and not created off a software application.

Music video

We created a lyric video for Fanchons song 'Have a Heart'. This lyric video will help to visually portray the message of the song to the audience so they can follow along with the lyrics. These types of videos are budget friendly for new artists and easy to produce. The band will play in the background, while lyrics are shown as they are sung. This will be a video in slow motion to align with the slow beat of the song.

This can be found here: https://www.youtube.com/watch?v=fS2vIEyHcRc

This lyric video is similar to others. The first comparison is the song by Glass animals called 'Heat Waves' (Bayley, 2020). This has a unique artistic style with an 80's type of game as the design of the video. This has helped them to stand out from other artistic lyric videos.

The second similar lyric video is 'Easy on me' by Adele (Adkins, 2021). This lyric video is simpler than the latter with a picture of Adele throughout the video with the lyrics appearing beside her when prompted. This is a simpler lyric video and can be effective if the audience only wants the audio without having to worry about missing visuals.

With my leaderships skills I was able to delegate this music video creation to one of the group members who had expertise in this area. This helped with the group dynamic as everyone had a role to do within this campaign. There was some conflict with who was to create the video, however, my conflict management leadership skills helped to quickly ease tensions and choose who was creating the video.

Figure 6

Electronic press kit (EPK)

We have decided to create an electronic press kit and publish it through the websites Musosoup and Submithub. We decided to go through these distributors because they can help the EPK grow in popularity with bloggers, stations, podcasts, and influencers reviewing the EPK. Reviewing this, they can judge whether it fits into their playlists or helps secure content for the release of the campaign. This EPK can be found at https://fanchondehillotte.wixsite.com/electronicpresskit with information on Fanchon and band members. It shows her catalogue of songs coming out in 2022, and which playlists her songs are featured on.

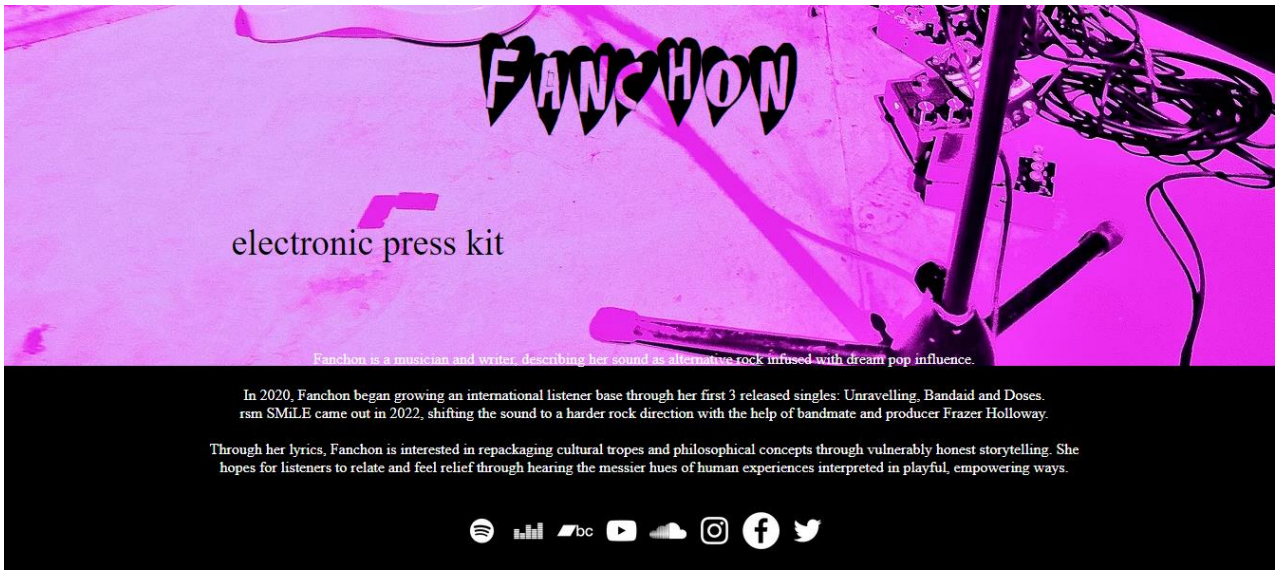

Figure 7

Budget

We set up a budget with the given expenses of £5000. I was given the task of creating a document to archive all the expenses within this project. I created a poll within the document showing how much of the £5000 balance we had at the end of the project. I have another poll showing how much we expected to pay in total, compared to the actual amount of the project, for future campaigns. There was a section to add any income made from the single, however, this data is not available in time for the portfolio.

We managed to make the song for free utilising equipment from friends and family, and instruments that the group already owned. We were able to use music software for free through institutes throughout London offering the services.

The remix was produced by Kaspian that was willing to do the project for free because he was passionate about it.

The creative side of the song such as the Lyric video, Photoshoot, Filming and editing, Recording and rehearsal, Electronic Press Kit, and website, came to a total of £425. This is inexpensive as we had the available materials and software's for these areas. We paid for a professional photographer and for services to help with our EPK, to have high quality pictures for the artists portfolio.

Also, we wanted to create connections within the music industry to help with getting onto creators' playlists. This demonstrates collaboration with other artists and businesses when creating and assisting each other's growth on platforms.

We also paid for venue hire such as the live venue, Livelounge, live room and equipment. We paid for the venue from the site tagvenue.com. We thought this was a reasonable price for a night and could hold up to 45 seats. We were able to hire out Livelounge rooms for free through the institutions in London. We had to pay an extra £45 for the drinking licence and other bartenders for

the night, which would give people more reason to stay at the venue. The equipment was hired from an online site called fatllama.com which allowed us to rent all the equipment needed for a price of £80.

Payment for merchandise and promotion, including Papers and lights, t-shirts, Physical music, and guitar picks which came to £197.69 as seen in figure 10. We decided to create merchandise for the campaign to try and attract more loyal fans and more revenue from the single. This was not a typical merchandise store selling just t-shirts and hoodies, but rather Lighters, papers for smoking, physical music, and guitar picks. We decided as a marketing target to give out the papers, so consumers feel more inclined to buy the special merchandise lighter that will cost £3 for them to buy. This is a Freebie marketing strategy that suggests that if you entice the customer with a free sample/gift then they are more inclined to buy something from the store (gopal, k.v., 2015). We will be selling CDs/vinyls with complications of Fanchons music selling at £8 each with them costing £17.69 to buy 25 vinyl records and 20 Cd's. This would make a profit of £342.31 if all of them were to sell.

Within this part of the portfolio, I had problems with other group members understanding how the structure of the spreadsheet was created. I used leadership skills such as communication and demonstration explaining the spreadsheet and how it is clearer and transparent.

Expenses

	Planned	Actual	Money left	
Totals	*£1,962.69*	*£0.00*	*£3,037.31*	
Song:	£0.00	£0.00	£0.00	
	£0.00			
Remix:	£0.00	£0.00	£0.00	
	£0.00			
Music/ lyric video:	£0.00	£0.00	£0.00	
Cartoon?	£0.00	£0.00	£0.00	
Photoshoot	£275.00	£0.00	£275.00	:o.uk/prices
Filiming and editing	£0.00	£0.00	£0.00	
Recording and rehearsal	£0.00	£0.00	£0.00	
Electronic Press Kit	£0.00	£0.00	£0.00	ı/for-artists
Website	£0.00	£0.00	£0.00	
	£0.00			
Livelounge video:	£0.00	£0.00	£0.00	
Underground live room	£0.00	£0.00	£0.00	
Lighting	£207.00	£0.00	£207.00	325&psc=1

Income

	Planned	Actual	Diff.
Totals	*£0.00*	*£0.00*	*£0.00*
A	£0.00	£0.00	£0.00
B	£0.00	£0.00	£0.00
C	£0.00	£0.00	£0.00
D	£0.00	£0.00	£0.00
E	£0.00	£0.00	£0.00
F	£0.00	£0.00	£0.00

Website	£0.00	£0.00	£0.00	
	£0.00			
Livelounge video:	£0.00	£0.00	£0.00	
Underground live room	£0.00	£0.00	£0.00	
Lighting	£207.00	£0.00	£207.00	325&psc=1
	£0.00			
Marketing:		£0.00	£0.00	
Spotify marquee campai	£300.00	£0.00	£300.00	
Facebook Advertising	£300.00	£0.00	£300.00	
Posters flyers	£300.00	£0.00	£300.00	
	£0.00			; photoshop
Coverart for single:	£8.00	£0.00	£8.00	
	£0.00			
Promo/merch:	£0.00	£0.00	£0.00	
Venue Hire	£280.00	£0.00	£280.00	s/backroom
Front of house engineer	£150.00	£0.00	£150.00	
Drinks hire for the night	£45.00	£0.00	£45.00	
Hire of equipment	£80.00	£0.00	£80.00	-96437857 https://fatll https://fatll https://fatllama.com/rentals/london/hire-ba
Lighters and Papers	£0.00	£0.00	£0.00	

Lighters and Papers	£145.00	£0.00	£145.00	
Physical Music	£17.69	£0.00	£17.69	ocphy=1007460&hvtargid=pla-1482480135065&psc=1 https://www.am
Guitar Picks	£35.00	£0.00	£35.00	
T-shirts	£0.00	£0.00	£0.00	Distributed on Everpress, created according to demand
Other:	£0.00	£0.00	£0.00	

Figure 8

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: Submition 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 ukcameracrewing.co.uk)	300	2830
Showcase: Photograper Hire	Same photographer to take showcase pics as from photoshoot, price covered below	0	
Merchandise: T-Shirts	Distributed on Everpress, created according to demand	0	
Merchandise: Lighters and Papers	Lighters are created through Awesome Merchandise and rolling papers are created through Snail Papers	145	
Merchandise: Guitar Picks	Picks are created in minimum quantities of 50 from The Picks House	35	
Profesional Photoshoot: Photographer	McVirn Etienne (http://www.mcvirnetienne.com/)	1500	
Professional Photoshoot: Photo editing	estimation from their price of £25 per hour	100	
Professional Photoshoot: Locations	Nature background - Hamstead Heath, Urban background - Camden	0	
Weekly band practice room hire to promote single through gigs	Band practices at Tileyard	0	

Item	Quantity	Cost per Unit	Total cost	Supplier	Sell price per unit	Total revenue
Lighters	50	£0.90	£45.00	Awesome Merchandise	£2	£100
Rolling Papers	50	£2	£100	Snail Papers	£3	£150
Guitar Picks	50	£0.70	£35.00	The Picks House	1.5	£75
		Total	£180.00		Total:	£325
					Profit:	£145.00

Figure 9

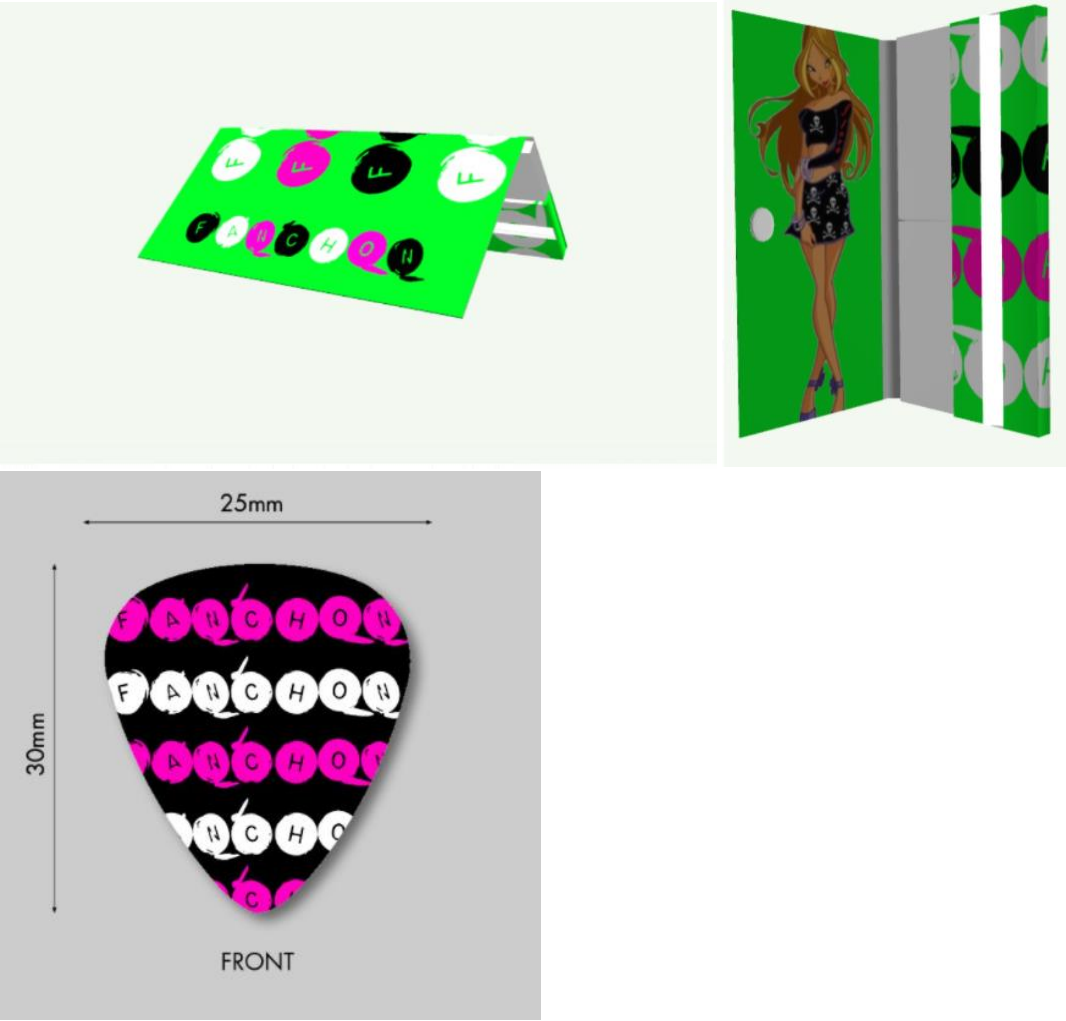

Figure 10

My leadership in creating the structure for the project was to create a budget (see figure 8) which outlined all costs of the music business and creative outcomes. I had to create a financial structure for all the team to understand so that business costs were followed so that the event was possible.

However, budget revision was affected by the team last minute (see figure 9), to include changes for production of the event. However, issues that could be problematic for last minute changes e.g., access to venues and booking crew members were issues that could take time to book and so possibly could stop the event taking place on time and affect revenue. Having had the budget agreed previously, wanting to change the budget last minute can be accommodated but the impact of this was not considered by the wider team. Therefore, this demonstrates effects of teamworking and the potential change in meeting goals. As a leader, whilst it was frustrating, my skills in diplomacy and flexibility have allowed a democratic leadership process to occur (Woods, 2020). This process can show challenges that can occur in this leadership style. Another time I would try to include goal setting timeframes throughout.

Professional workplace behaviour is essential for all businesses to succeed. Interactions with people, are crucial and integral to meeting business goals and objectives. Within the music industry, establishing appropriate boundaries between different professional groups e.g., business and management, song writing, music production, requires respect for others roles. Also, conflicts are

less likely to occur, even when there maybe diverse perspectives and opinions (Smallbusinesschron.com, 2019)

Website

As a group we decided that creating a website for Fanchon would help fans find out more about her. They would be able to find out event dates and information about Fanchon and her career. We would include an 'about me', 'social media', and 'blogs' section to keep retention on the site to a maximum (see figure 11).

We created an about me section to help fans know more about her and what happens with the music she is creating. This could include information such as her upbringing, where she is creatively at present and how her music is developing throughout her life.

The social media tab can help fans to see her most recent updates of her work and life in general. This can help with the fans feeling more interconnected with the artist.

The blogs tab can help with connecting with the relevant audience and boost traffic onto the website with quality blogs. The blogs can help to show the views of Fanchon on a particular subject, such as their favourite instruments.

Figure 11

Social media

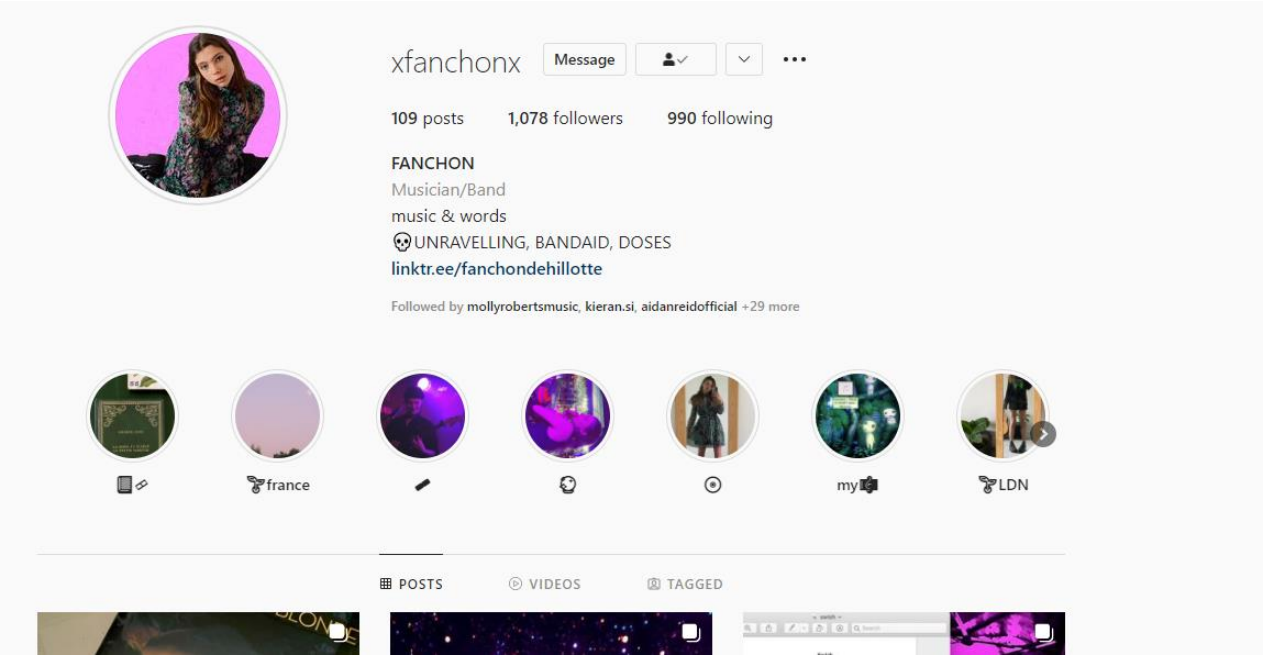

Figure 12

From data throughout 2020/2021 and the Instagram/Facebook campaign, recently we were able to find out the type of audience that were consuming content released by Fanchon. Research showed the amount of Facebook 'likes' just before and after the promotion of the song. This came to 265 Facebook likes and Instagram followers of 1,100 (see figure 12). This data indicated the age range attracted were between the ages of 18-24 and the majority being men rather than women. There has been a lot of interest with people in the larger cities such as London (see figure 13). This can be because of density of people within these larger cities, with London being a large centre for alternative type of music.

This information influenced us to place £900 of our budget into marketing with social media advertisements being a large part. These would be split into Spotify Marquee advertisements and Facebook/Instagram advertisements with each of them receiving £300 each. Our post-release schedule would include having a specific playlist on Spotify, sharing content that helped with the process of the song, and adding to the blog/diary that is on the website.

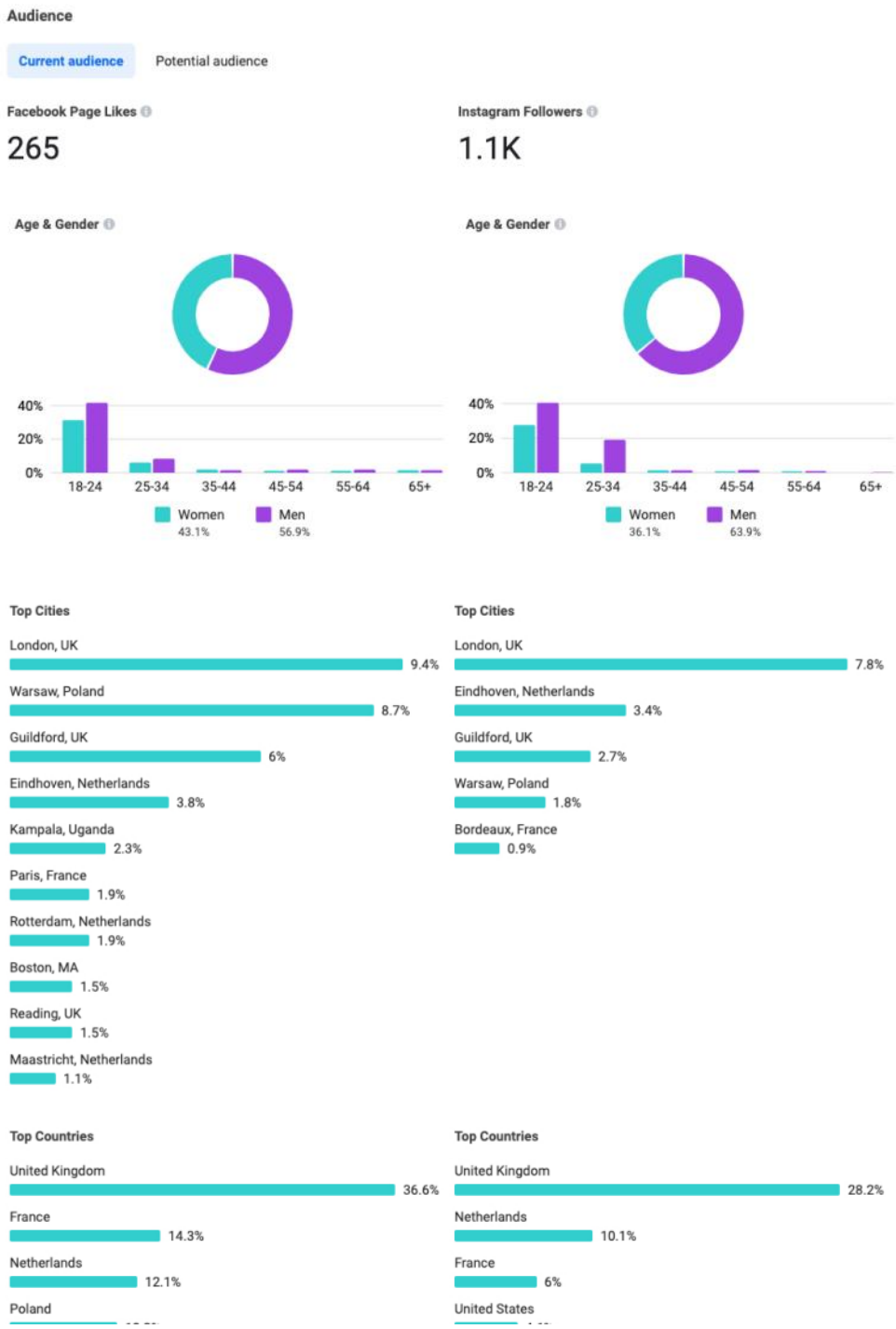

Figure 13

<u>Photographer</u>

We decided to use a professional photographer to capture visuals of Fanchon for the EPK and other social media events, with hair and makeup included (see figure 14). Additionally, these photos were created to allow change within the application Photoshop by the photographer, so that we could change them for our creative vision (Karolinaheller.co.uk, 2022).

heller

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STUDIO & ON-LOCATION PHOTOGRAPHY

Corporate & Professional Headshots

Headshots Standard Package - £165

- 45 minutes studio time
- Up to three changes of clothes and studio backdrops
- Private online gallery
- 3 high-resolution retouched photographs of your choice optimised for printing and online platforms in colour and black & white. Extra photographs - £25 each

Headshots Silver Package - £275

- 2 hours studio time
- Up to five changes of clothes and studio backdrops
- Private online gallery
- 5 high-resolution retouched photographs of your choice optimised for printing and online platforms in colour and black & white. Extra photographs - £25 each

Figure 14

Lighting and décor

For the lighting and décor in the showcase we decided to have video lighting and stand kits for studio shooting, while having coloured LED lights to create a moodier setting (Amazon.co.uk. 2022) (see figure 15). This was used to provide a more chilled and professional experience for the audience (Jean, 2020).

Camera & Photo › Accessories › Photo Studio & Lighting › Lighting › Continuous Output Lighting

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- Kit includes: (2)LED 480 Video Light, (2)Heavy Duty 3-6.2 feet Light Stand, (4)2600mAh Li-ion Replacement Battery for Sony NP-F550, (2)USB Battery Charger and (2)Carrying Case

Figure 15

Rent out a venue

We decided to have the showcase in a local venue within London where music is normally performed daily. This venue was called Backroom and offered £280 for a night which can handle up to 80 people if standing (Backroom at The Cavendish Arms. 2022) (see figure 16). This was decided

because it was in a good location, based in Stockwell, and can facilitate some of the equipment needed for the showcase.

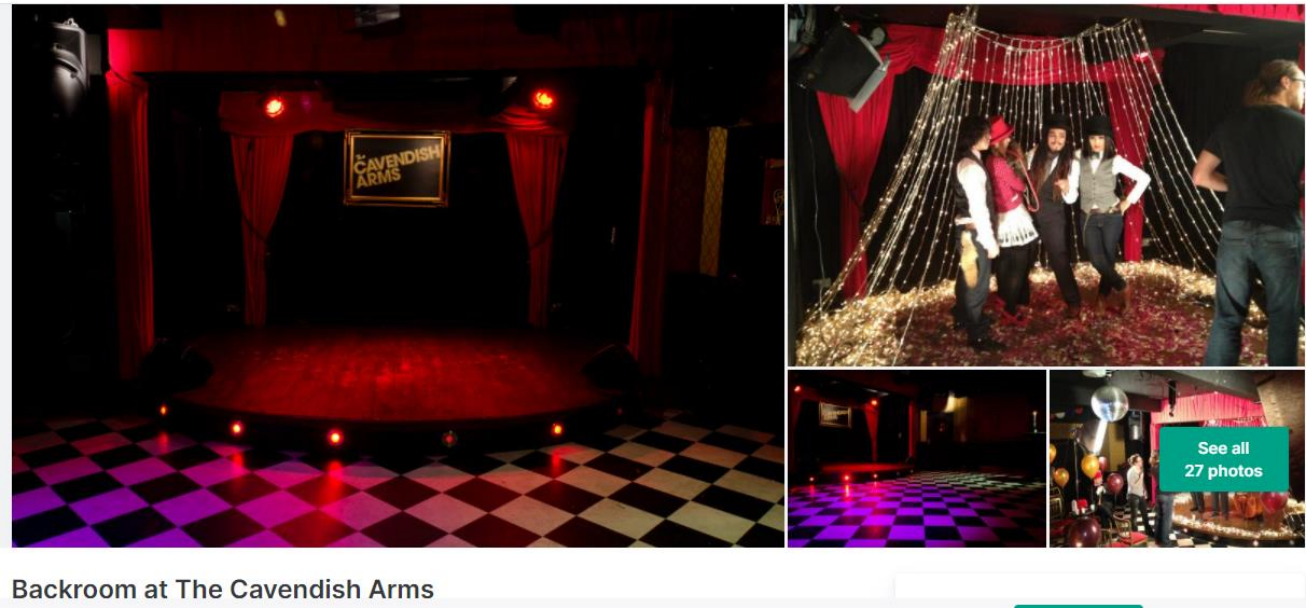

Figure 16

Hire out a drinks company

To allow drinks in the venue especially alcoholic drinks, there needs to be an alcohol licence. The venue allows this licence on the night until 00:00, after which, drinks would cost £45 for an extended licence.

Venue hires or expenses of equipment

This venue had equipment available for the performance but was limited. The equipment that they provided was stereo speakers for sound with other equipment. This did not include equipment for the music such as a guitar, bass guitar, drum set and piano. We were able to find music equipment for hire on online stores. All the equipment equalled £80 and was readily available through sites such as fatllama.com (see figure 17-20). All other equipment such as pedals, amplifiers, plectrums, snare sticks, and effect pedals are owned by the band members.

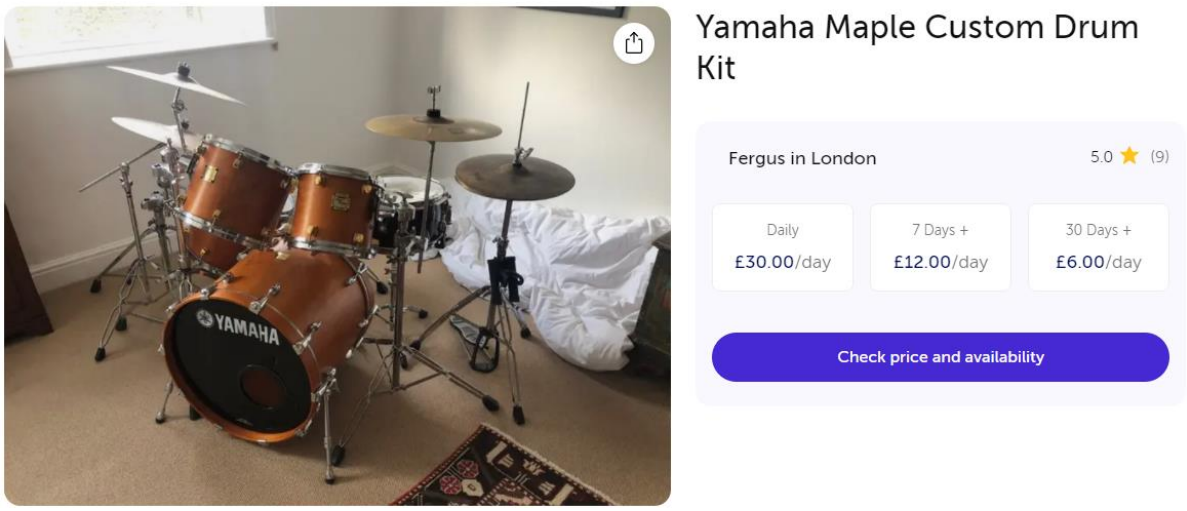

Figure 17 – (Fatllama.com, 2022a)

Figure 18 - (Fatllama.com, 2022b)

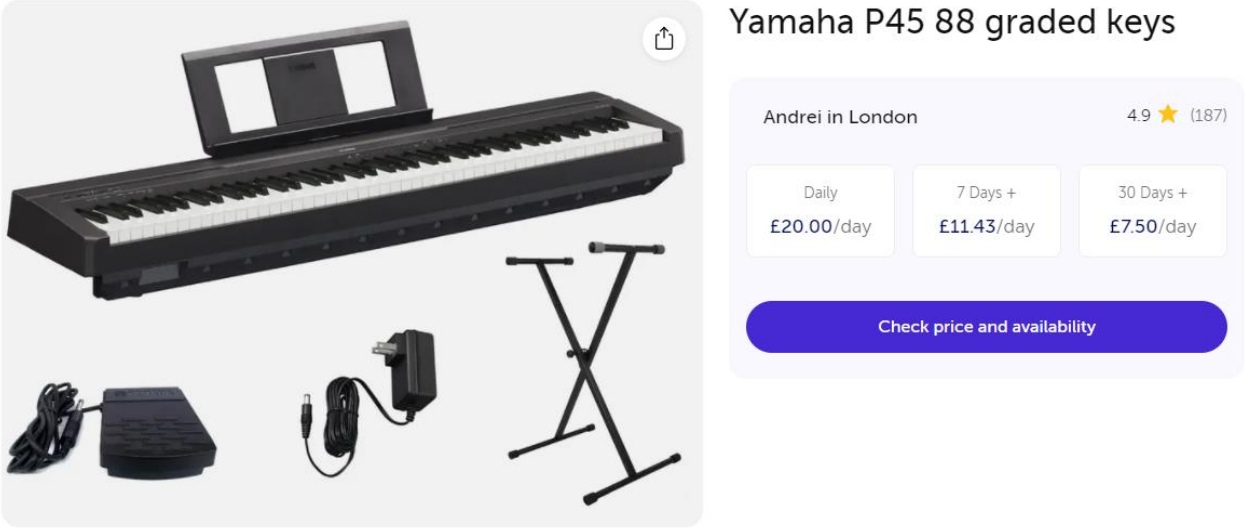

Figure 19 - (Fatllama.com, 2022c)

Bass electric cort active pickups

Avalon in Covent Garden in London 5.0 (72)

Daily	7 Days +	30 Days +
£15.00/day	£10.00/day	£7.38/day

Check price and availability

Figure 20 - (Fatllama.com, 2022d)

Poster

The social media board/poster we decided to use was a change to the Single artwork. This is a picture of the sky with a green haze coloured background with Fanchons name being within hearts. This background image can indicate that it could have an alternative sound with its release (see figure 21). This poster will be displayed throughout social media and postered in areas around London for up-and-coming artists, such as the Dublin castle in Camden or Brixton Jamm.

Figure 21

Spotify data

From the release, we found the countries that were streaming the release, and Fanchons other songs the most during the release in December 2021. This data helped us to know where her listeners were from and where to spend our marketing budget based on location. The type of people listening to Fanchons songs on Spotify were based on gender and age. The gender that listened to her songs the most were Female and male equally at 46%, with non-binary and not specified being at 4%. This is different from her social media accounts indicating that social media has some influence on the type of gender listening to her music, but not necessarily all the influence. The age of people that listened to Fanchons music varies as shown in figure 22.

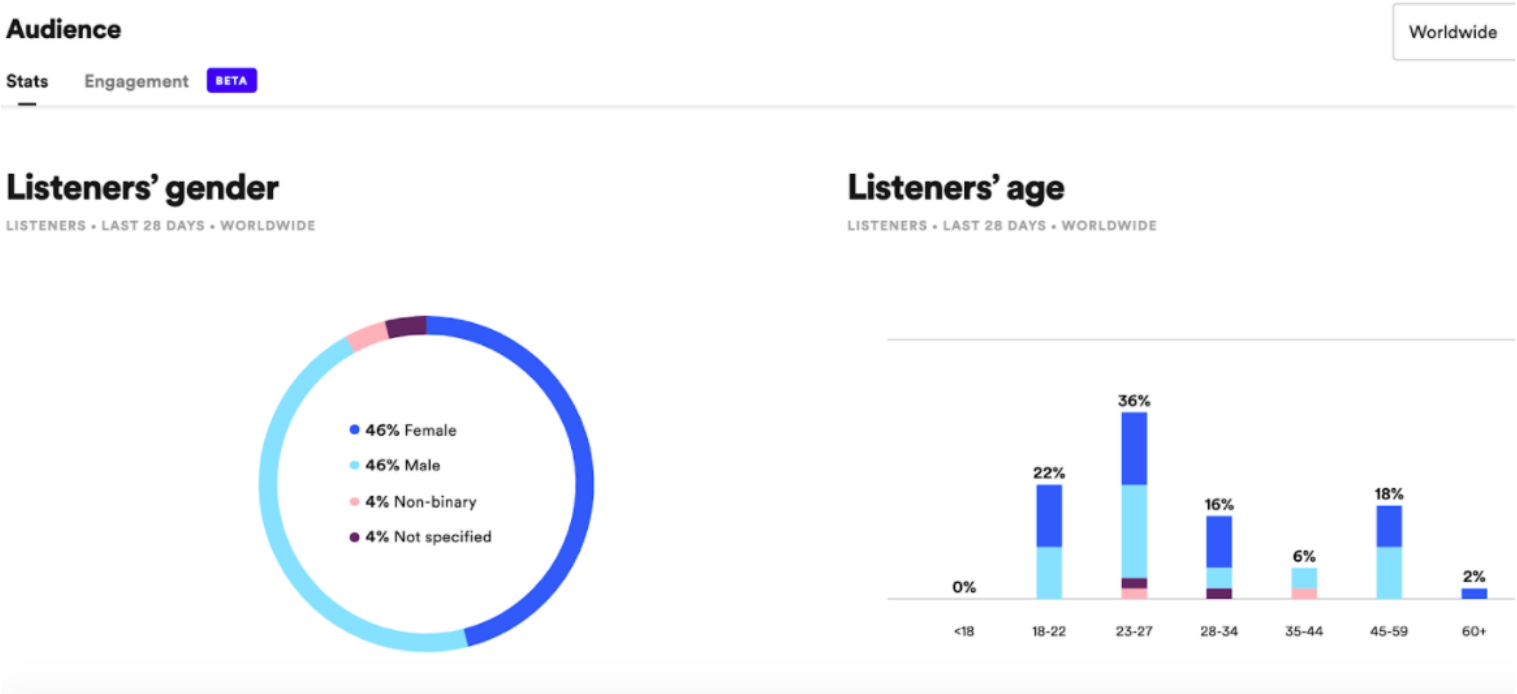

Figure 22

Source of streams – Spotify

This is data that shows the way that people are streaming the song and others like it. From figure 23 it shows that most people listened to the song through their own playlists and 'liked' library. This is a sign that they saved the song to their 'liked' catalogue and created playlists with her song included. This can indicate that listeners really enjoyed the song and will listen to the song multiple times instead of just once.

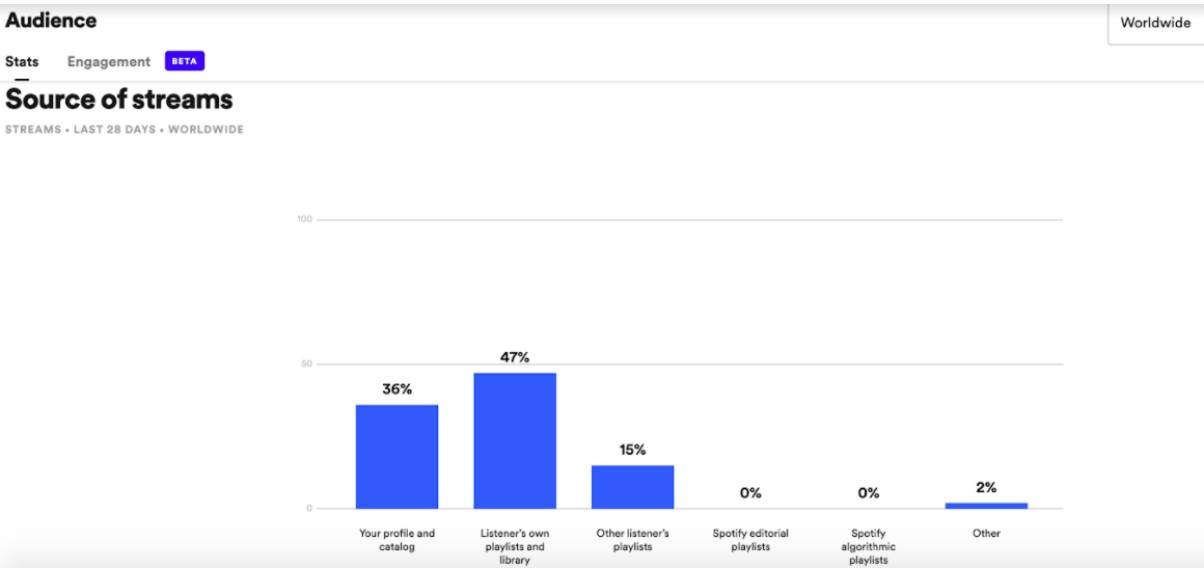

Figure 23

Conclusion

This process has helped me to understand how a campaign works and processes involved in the stages of making a Single. There are many stages such as budgeting, advertising, merchandising and event organisation which involves a complex set of skills embodied in each process. In terms of business strategies, I have learnt that there are various types of equipment required for an event and sourcing them in innovative ways is needed to keep within budgets.

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