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Methods for New Emerging Artists: Establishing an Artist Brand

An exegesis presented in partial fulfilment of the degree Master of
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Attestation of Authorship

All work submitted for this project is my own original contribution, except where appropriately cited.

Hannah Catherine Davenport

A handwritten signature in black ink, appearing to read 'Hannah Catherine Davenport', positioned below the printed name.

Abstract

Opportunities for new emerging musical artists are both increasing and decreasing within our ever-changing world of emerging technology.

Through newly available creative resources, social media, and large communities that the internet has created, the chances for artists to put themselves on and be seen online has rapidly increased. However, due to this increase, the market has become saturated and with that brings a new problem, how can a new emerging artist stand out and make themselves seen in an overly populated and crowded space?

This research focuses on the opportunities available for new emerging artists and dives into the creation process and value of three main groups of assets (digital recorded works, live performance, visual media) for a new emerging artist that will help them establish their artist identity and break into the market. Thus, posing the overlying project question: What are the most valuable assets for a new emerging artist to build an artist identity and establish a place within the music scene?

This project comprises three main parts: the creative works, the exegesis, and the business plan. The creative work consists of my own group of assets (digital recorded works, live performance, and visual media). Using these works and myself as an emerging singer-songwriter musical artist I use trial and error-based research to discover the most successful assets in both shaping artist identity and physical product.

The exegesis component of this research comprises of a deeper look into the current discussions surrounding each asset.

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Chapter 1 – Introduction

The new age of technology has enabled artists to create, publish, and promote music themselves - providing the opportunity for new emerging artists to create a successful self-made music career. The advance in technology has also provided further accessible and convenient methods of listening to music, resulting in an increase of music consumption.

Although the possibilities are now very real for the interested layman, this opportunity has resulted in an over saturated music market.

This project responds to this research problem by asking the following research question: What are the best ways for a new emerging artist to establish a brand? With two sub-questions 1) What assets should a new emerging artist focus on prior to entering the market? 2) How do these assets facilitate an audience connection?

This project seeks to respond to this question through the three main parts: the creative works, the exegesis, and the business plan. The creative work consists of my own group of assets (digital recorded works, live performance, and visual media). I explore these assets through different genres of music, physical live performances in different settings, live recorded performances experienced through film, and a range of different visual assets including photography, posters, music videos, supporting visual media for the advertisement of online music streaming releases, and social media posts. Using these works and myself as an emerging singer-songwriter musical artist I use practice led research to discover the best ways for myself, a new emerging artist, to establish an artist brand. Through the creation of the three main asset groups, I build a portfolio to enter the market and discover which of these assets are the most valuable and how they facilitate an audience connection.

Motivations for myself within this project include my own desire to enter the music market, build a brand of my own, and gain a successful music career. Being a singer songwriter has long been a part of my identity and becoming a successful singer has

always been a desire of mine. From a young age, singing held a large place in my heart and through the years I developed my voice and found a love for song writing as a craft. Song writing has always been a healthy method for me to output emotion, communicate feelings, share my thoughts, and connect with others.

The exegesis component of this research comprises of a deeper look into the current discussions surrounding each asset. Discussion surrounding digital recorded works covers areas such as the shift in mediums of listening to music i.e., online music streaming services, and discusses what this means in relation to the other discussed assets. The live performance component of the exegesis discussion delves into the opportunities for artist brand expression and audience connectivity, alongside a push in online music streaming plays. Finally, the visual media discussion surrounds the opportunities for artist identity establishment, audience attraction, and overall catalogue building and artist recognition.

Finally, the business plan component of this project offers a breakdown of release plans, marketing strategies, breakdown of cost, and personal branding.

Chapter 2 - Context Review

Through my review of academic literature, I focus on three key areas that I believe to be valuable assets for new emerging artists to focus on. These assets are 'digital recorded works', 'live performance', and 'visual media'. My context review discusses these points in further detail to provide evidence of the value of each asset. Following this discussion, I look at two case studies surrounding artists Benee and Lizzy McAlpine, both have harnessed these key ideas and are successfully using them to establish artist brand further and push themselves forward in their career.

2.1 Digital Recorded Works

The shift from physical mediums to the digitalisation of music listening has changed the way people interact with music in their everyday lives, has created opportunities for new artists, and has caused a shift in the prioritisation of creative practices and assets for an artist. With online audio streaming sites such as Spotify, VK, Apple music, and more allowing consumers to access high quality music readily from a device with ease - it is no surprise that audio streaming is fast becoming the main mode of listening to music. This phenomenon is explored in work by Tammy, et. al., who argue that "The consumption of music in the United States increased 11.6% by the end of 2020, thanks primarily to a 17% increase in audio streaming, but sales revenues fell for digital songs and albums (22.3% and 12.5%, respectively) and physical albums (77.4%) despite a 46.2% increase in vinyl sales (MRC, 2011)." (Tammy, et.al., p.10). Therefore, new emerging artists should be prioritising the creation of digital recorded works for streaming sites as one of their top assets.

In relation to the increase of digital music sales, a shift in the mode of music consumption can be seen, digital devices overtaking the use of tape, vinyl, and CDs. An example of this seen within a study by Johansson, et.al., and quoted "In Stockholm, computers and smartphones were stressed as the dominant – and in several cases, the only – media used for personal music listening..." (Johansson, et.al., p.31) and "Few claimed to buy recorded music to any greater degree, either in physical form or as MP3 files" (Johansson, et.al.,

p.31). Though, despite the shift in music consumption, this has not caused a lack of interest towards physical forms of music such as live shows. The study quoted above (Johansson, et.al.) found that participants are still equally invested in the music itself despite the overwhelming number of resources, viewed in the quote summarising participants answers, claiming that they “often said that they would like to find time in their busy schedules to go to live shows more often” (Johansson, et.al., p.31). This positively reflects listeners engagement with music – showing that the popularity of online music streaming is due to ease and convenience. This engagement is vital thus directly impacts the growth of an artist. Engagement from listeners looks like sharing music with others, creating life experiences alongside the music, interacting online, attending live shows, and continuously listening to the music. These actions result in artist/listener connections being build, forming a community of listeners, and in turn the growth of an artist

The modern music listening experience always links to the online world. Interpreted by Johansson, et. al., stated that “Even if you go to a gig, you always end up online in the end, to check out the band and their albums. Everything goes back to the internet” (Johansson, et.al., p.33). The idea that *everything goes back to the internet* has created immense opportunities for artists. The increase of music consumption and ease of online audio sites has allowed artists to create new audiences via a virtual world from virtually anywhere in the world (meaning, a larger pool of people to potentially connect with) and allows consumers to engage with artists beyond their point of first discovery (i.e., after a live music show, listeners are able to continue consuming artists music, and form further connections to the music).

It is evident to see a spike in audience/artist interaction surrounding a live context for an artist of any size – shown throughout online engagement and streaming metrics. A key example is pop singer Taylor Swift and her most recent ‘Eras Tour’ which saw an extreme spike in streams surrounding her live shows, taking many of her previous singles back to the top spots on the charts since the beginning of the tour. After only two shows of the tour many articles comment on this spike, examples “Anticipation for the live return of Taylor Swift has triggered a surge of streams across her catalogue” (Hits Daily Trouble), “In this week’s Trending up, Swift hits the road and the streaming charts” (Billboard), and

more. As the nature of live shows are costly and unreliable in terms of monetary loss and gain (for new artists), the spike in audience/artist interaction is valuable, making live shows feasible (more streams equal more money, more engagement equals more opportunities to connect).

Alongside these positive aspects surrounding digital recorded music, there are notable drawbacks to streaming. These have been noted by (Spiker) and (Colborne) who argue that the new age of digital recorded music has led to music being a disposable commodity and that artists aren't receiving the appropriate monetary funds from music creation as prior to online music streaming. While interesting, it is not within the scope of this exegesis to discuss all impacts of digital music streaming sites.

2.2 Live Performance

Digital recorded music is a modern means of experiencing music, though live performance is quite the opposite. Despite live performance having been around for a long time, the impact it holds has not diminished. When experiencing a live performance, it is no question as to why this is, making live performance a valuable asset for a new emerging artist for several reasons, though two large value points being the ability for artist expression, and audience connection.

The following text discusses both physical and virtual live performance as one (both exist within the same boundaries, the difference being the intended audience).

Live performance is a curated experience that allows an artist to showcase their artist identity and invites an audience into a world of expression – deepening the understanding between artist and listener. As Kroonenberg states

“Musical performance, regardless of whether or not it is in association with a building, transforms the space, internal or external, into an identifiable ‘place’, the boundary of which is limited by the aural and visual experience of being there” (Kronenburg, p.5), and

“Live performance is a physical experience that simultaneously links sensations of the ear, the eye, the skin and the lungs” (Kronenburg, p.12).

Both explain that a live performance is beyond solely the music and extends to non-musical factors. Both musical and non-musical factors combined shape the overall experience (both consciously and unconsciously). These factors include but are not limited to music, lighting, stage plotting, venue, costume, set design, and carry through to less obvious factors such as the merch desk set-up, or the music playing over the house speakers both before and after a show.

Positively, this allows creativity within available facilities. Specialised shows provide attendees with a unique experience, resulting in attendees remembering the show, spreading the word, and understanding an artist further – all helping the growth of an artist. Anderton, et. al., use a case study of The Pet Shop Boys, “Their tours developed a reputation for being visually spectacular and conceptually bold...” (Anderton, et.al., p.104), explaining that listeners associated factors of the live performance with the overall image of The Pet Shop Boys and therefore, gained a deeper understanding of their artist identity. This example shows how technology can transform a space, and is one of the useful tools to be leveraged as it enables endless possibilities to assist ideas and enhance performance; “As live sound and amplified music have spread across the globe, live technology has come to embody and shape the music and concert culture of many different traditions and genres” (Anderton, et.al., p. 98).

Interestingly, whether intentionally chosen or not; the venue also plays a role in the overall experience of a show.

“The architecture of a venue can have a highly significant effect on the character, power and relevance of the performance, adding layers of meaning and expression for both performer and audience” (Kronenburg, p.5).

Although, my exegesis is aimed to provide guidance to the new and emerging artist who will most likely not have a choice in venue due to limiting factors such as connections, reputation, and money. To shed light on this I quote,

“All popular music begins in informal venues, even on the street – but its eventual success and widespread popularity depends on its migration to more formal and larger venues” (Kronenburg, p. 6).

This meaning, it is even more important that new emerging artists leverage their available resources and create a personalised show within the space that they have – differentiating the show from others at the same venue for artists of similar status will gain traction and stand out in attendees minds.

Through the expression of artist identity and space transformation, listeners are taken on a journey through a transformed space and begin to understand an artist further, therefore the attendees feel closer to the artist, form a deeper connection with the music that they are listening to, the artist personally, and the others in the room.

Interpreted by Baym, performer Kristin Hersh when interviewed, “...she realized “that music happened between people.” “We weren’t entertainers...because we weren’t entertaining. But there was something that was happening when we made noise and a room full of people got it. It was resonating with them, which resonated with us. We felt like at our deepest, we were the same...” (Baym, p.31), furthermore,

“Hersh describes a cycle in which people make music that resonates as sound waves, listeners feel those energetic waves and send them back, inflected with their own energies. When it works, music has unique powers to help people to connect to themselves, to their deities, and to one another” (Baym, p.31).

Kristin having explained that being a part of a live performance (performer or audience member) is more than just ‘listening to music’, the energies in the room bounce off one another and emotions are shared – when combined with an intentionally set atmosphere (as discussed prior) – people cannot help but feel an overwhelming sense of togetherness.

Alongside a sense of 'togetherness' lies a sense of freedom. Live performance provides a space in which people can allow their natural reactions to flow freely. Tsuji, et. al., state that "...perceiving music also affects the motor regions of our brain, and by consequence affects our movements" (Tsuji, et. al., p.399) and "Music has an enormous suggestive power, it may induce interactive reactions leading to sensible behaviours or spontaneous movements" (Tsuji, et. al., p.399), both describe that humans have a natural reaction to music. By congregating with others who enjoy the same music and allowing the body to flow freely to that music creates a sense of connectivity and trust with others in that space, joining one another in this vulnerable act without feeling judgement. And finally, live music offers listeners another means of experiencing an artist. People live through experience and live performance provides listeners with an opportunity to live within the world of the music that they enjoy. A study by Juslin, et. al., investigating emotional responses to music found that,

"Visual impressions of the performers (their appearance, devotion, communication, charisma), the stage setting, the audience and its reactions were reported by about half of all participants. It was not uncommon to report the experience in visual terms; for example: 'That was the best concert I've ever seen'." (Juslin, et. al.).

Therefore, showing that listeners enjoy experiencing music through different means and senses – through lived experiences.

The expression and connectivity that live performances provides results in live performance being one of the most valuable assets for an artist of any size because at its core, expression and connection is what music is all about.

2.3 Visual Media

Visual media acts as supporting material to musical works that includes but is not limited to music videos, social media posts, poster design, Spotify canvas, album covers, etc. The current age of the internet has made visual media an essential asset for an artist of any size, particularly the new emerging artist. Visual media engages potential listeners, often being the first point of contact and therefore, first impression of any artist. Although this shift in advertisement and media consumption may appear daunting, visual media offers new emerging artists the opportunity to showcase their artist identity and offers an opportunity ever larger than before to reach new audiences through leveraging online platforms.

Like the elements of a live performance shaping the overlying experience and impression of an artist (whether intentional or not, consciously, or subconsciously), all elements and media that an artist puts out into the world shapes viewers/listeners overall impression of an artist. Everything that an artist does both through their activity and/or inactivity, tells a story. Morrow explains,

“The networks of interaction between design, production and consumption that constitute a musician or band’s design culture ideally tell a story in a multisensory way: through the music, the album art, the gig posters, the photos, the press articles, and, in a tactical way, though stage design, merchandise items and the design of the performance spaces” (Morrow, p. 35).

Alongside the opportunity to express artist identity is the opportunity to reach new audiences that may resonate with that displayed identity – using social media. To describe social media, Mangold, et. al., state that,

“Social media encompasses a wide range of online, word-of-mouth forums including blogs, company sponsored discussion boards and chat rooms, consumer-to-consumer e-mail, consumer product or service rating websites and forums, Internet discussion boards and forums, moblogs (sites containing digital audio, images,

movies, or photographs), and social networking websites, to name a few” (Mangold, et. al., p. 357-365).

As described, there are ample different ways of being active online, meaning that an artist can choose a platform (or several) that best suits them and best reaches their target audience.

Relating back to artist identity, a strong presence of individuality and personal brand online is likely to push an artist further when attempting to reach new audiences and gain an online following. Verishagen states, “social media can be used as an extension of the self and thus the group that an individual joins are a reflection of this” (Verishagen, p. 14-15), meaning that those that resonate with an artist online will likely follow along and join their online community.

Music marketing teams are now aware of the power of promotion that social media holds and are asking their artists to post online, despite the lack of interest from artists themselves. Artist Halsey said, “Basically, I have a song that I love and wanna release ASAP. But my record label won’t let me. I’ve been in this industry for eight years and I’ve sold over 165 million records,”, and “And my record company is saying that I can’t release it unless they can fake a viral moment on TikTok. Everything is marketing” (Rindner). The marketing opportunities that social media holds are not only now known by industry standard promoters, but general social media users and small artists. Mjos states that social media does, “...provide increased potential for participation of the media, audience, and users” (Mjos, p.12), which is both positive as it allows anybody the opportunity to have a platform, a voice, and market their work – but simultaneously over-crowds the space, making it more difficult for artists to be seen amongst the noise. The availability of posting online and the development of technology (meaning that it is more accessible to create visual content) means that the average user has the resources to create industry standard level content that will help them stand out, I quote Morrow, “Now it’s cheaper and easier than ever to make a recording and to make visuals to go with it... And so, one of the ways that you can cut through and get differentiation is through striking visuals.” (Morrow, p.14).

Overall, it is important to note that with a strong artist identity and the display of that comes the opportunity to stand out with visuals and connect with people in both a physical and online space. I note that although it is not within the scope of this exegesis, alongside social media may come negative emotional and thought process impacts – and so by treating online spaces as merely a means to reach new people, and by being yourself will bring the best opportunities and impacts.

2.4 Case Studies

As discussed, the three types of assets: ‘Digital recorded works’, ‘live performance’, and ‘visual media’ all act as key opportunities for new emerging artists to build their portfolio, following, and musical success. Two case studies that have utilised these assets include New Zealand alternative pop artist Benee, and TikTok singer songwriter Lizzy McAlpine.

Benee

Stella Bennet, known under the artist name ‘Benee’ is an alternative pop artist from Auckland, New Zealand. Stella started her journey sharing music on music sharing platform SoundCloud, catching the attention of Josh Fountain, a relatively successful New Zealand music producer. An article from the NZ herald states, “Her break came after her four tracks on music sharing platform SoundCloud caught the attention of esteemed Kiwi producer Josh Fountain, member of Auckland band Leisure and the producer for local artists such as Mitch James, Theia, and Mathew Young” (Downs, NZ Herald).

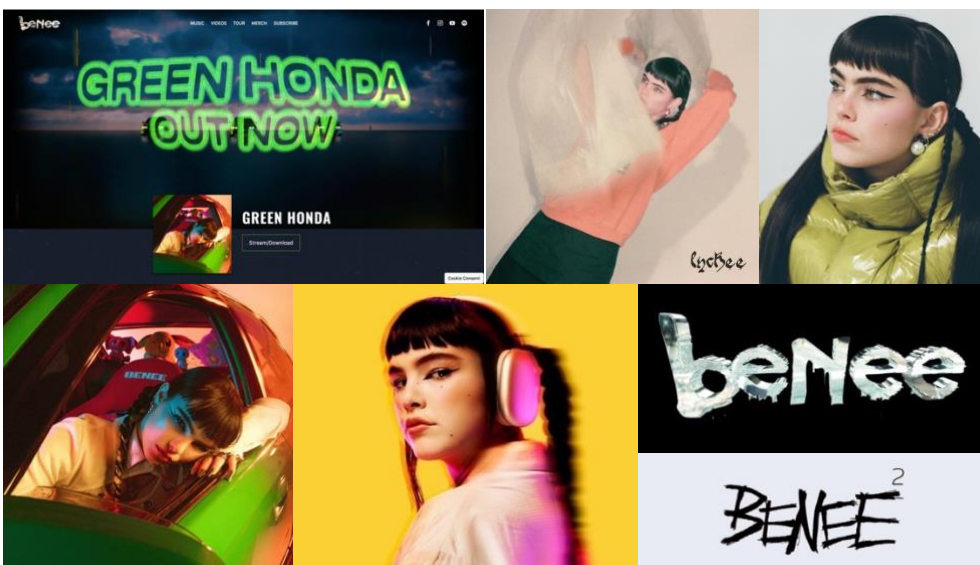
From here, Stella harnessed this attention and crafted assets to enter the market. Throughout the timeline of her career there is visible growth throughout her artist brand, seen through clothing, visual aesthetics, sound, and persona. Once Stella’s career began to take off, her mother, Danna Bennet stepped into the role of her PA. With the help of her mother, the craftsmanship of her artist brand, and the use of the discussed assets, her methods appeared to be successful. At the beginning of her career, Benee could be seen opening for larger acts such as Lily Allen, pushing her career further forward.

Stella also maintains a social media presence, posting both personal-blog style posts integrated with professional media, therefore creating a sense of both professionalism and personalisation

Below is a visual display of Benee's early artist brand (2017) comparatively to current (2023).



Early Benee (2017)

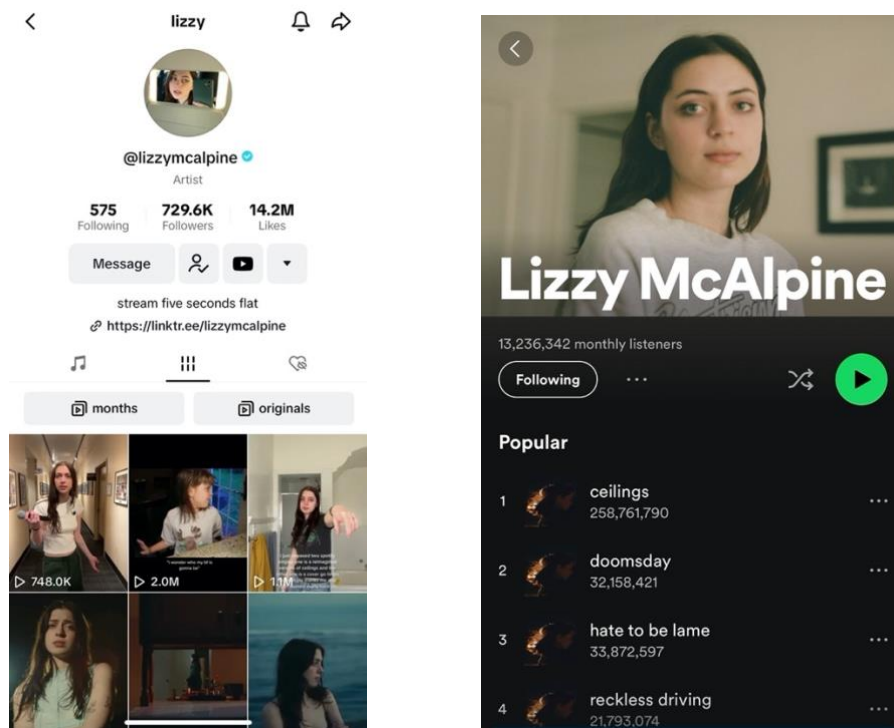


Current Benee (2023)

Lizzy McAlpine

Pop singer songwriter Lizzy McAlpine from Philadelphia, USA was first discovered on TikTok, having joined the app during its early days and growing as TikTok became more popular, gaining a large following.

Below is a screenshot of Lizzy's current TikTok and Spotify page, displaying her large number of growing followers and listeners.

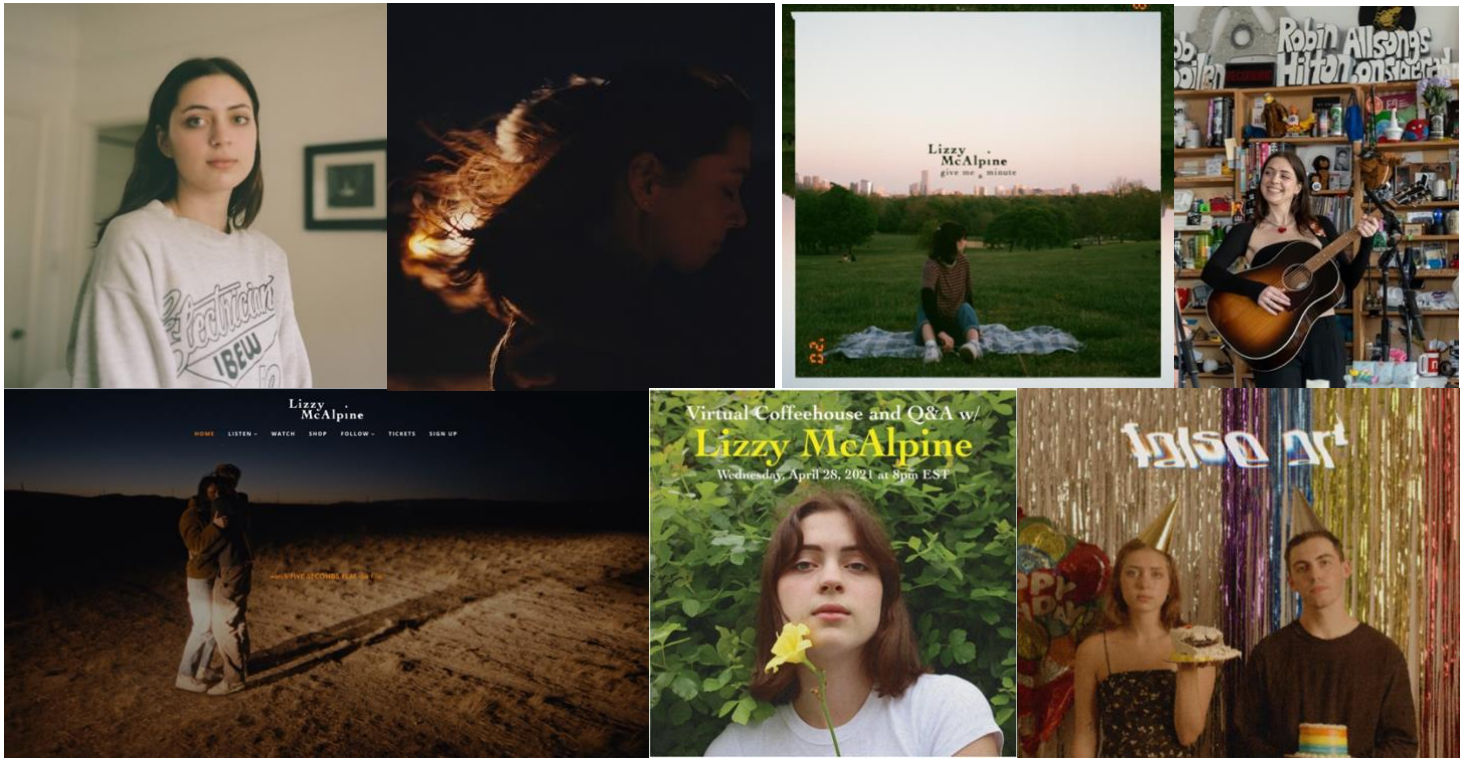


Lizzy McAlpine stands as a strong example to support the evidence of the importance of assets, as she captured the received online attention and produced assets within the three main asset groups, forming an artist identity and entering the music market. Maintaining a continuous presence online and releasing new works, Lizzy has gained recognition from the likes of Jimmy Fallon, and is playing shows alongside other established artists such as Girl in Red, Haim, and Snail Mail – shifting her main mode of recognition from the online digital platform to her musical works.

Lizzy stands as a strong case study, providing evidence of success.

Due to recent introduction Lizzy has not yet undergone an artist brand shift or development. Though her catalogue includes two full album releases with supporting assets standing.

Below is a visual display of Lizzy's assets.



Chapter 3 – Methodology (Creation Process)

This section reviews each asset group ('digital recorded works', 'live performance', 'visual media') and describe each creation process. My overall catalogue includes multiple of certain assets (e.g., digital recorded works, live session videos, photography, etc.), in which the breakdown of the creation process will display the adjustments applied when repeating the process. This project used a practice-led approach, where I documented my process through narrative reflection and visual archives.

This section follows two individual projects titled *Four Faces* (completed), and *Country Songs* (in progress) side by side – thus explaining the overall creation process alongside the changes in application.

Four Faces reflects the beginning, and *Country Songs* reflects the outcome/current standing of this research projects learning process.

To describe each project:

Four Faces: Meaning the different personas of oneself, the number four because four songs make up the project. Genres include singer-songwriter, alternative rock, alternative indie, and alternative pop. Themes and messages include anxiety, heartache, relationship with food, and self-criticism. Word painting is used heavily as vast dynamic range and delivery within songs reflects the thought process and feelings of my headspace when I wrote them. Visual themes include grungy, sexy, and raw. Colours include deep purples, pinks, and blues.

Country Songs: An in-progress body of work that will be completed post this research project. Genres include singer songwriter, folk, indie, and country. Themes and messages include the loss of friendship, substance use, a romantic first-time long-term relationship, and comparatively to the *Four Faces* project displays a coming of age. Visual themes include soft, elegant, and warm. Colours include natural world tones (earth, sea, sky) and hazy mists.

3.1 Digital Recorded Works

This asset holds the highest number of works per asset group, due to it being my core focus and the functionality of other assets being to support and push new audiences toward these works.

Song writing: Chords and melodies are explored. As a new idea is created it is noted down via iPhone video recording, then re-visited on separate occasions (numbers varying) until the bones of the song are complete. The final song is recorded via iPhone video recording – visually capturing the guitar chords and strumming patterns. This has been my song writing process since I began writing songs.



'These Days' first draft
iPhone recording screenshot

Demo Recording: Demos belonging to *Four Faces* were created using the DAW 'Logic X Pro', a 'Focusrite Scarlett 2i2' interface, and a 'Rode NT1-A' condenser mic. In attempt to note down the sonic world I was hearing in my head within each song, I recorded further elements in acapella. The improvisational acapella recording process created large stacks of harmonies reaching 70+ acting as backing vocals. Due to the backing vocals emotional intend audibly being the strongest during the demo recording, these vocals are the ones heard in each final mastered song.

Country Song demos were recorded live using a ‘TASCAM DR-07X’ field recorder, and later a ‘SURE MV51’ phone-plug-in condenser microphone. This shift was due to a live recording better capturing the initial song-writing intent and emotion.



‘These Days’ full song
iPhone & Rode NT1-A
demo recording screenshot

Notation: Lyrics and chords of each song were written down with clear visual section grouping and named chords. Musical theory and notation being a weak point of mine, the initial *Four Faces* musical notation was incorrect (discovered later during band practice). Cathal Dickson (drummer, production) helped fix these. Same goes for the *Country Song* notation, though Brandon Gill (lead guitarist) also helped and overall, less help was required.

These Days

Verse 1

Gb Gbadd4 Gb Gbadd4
Oh these days I never know what to say and
Gb Gbadd4 Gbadd4
I bet you have also changed
Gb Gbadd4 Gb Gbadd4 Gb Gbadd4 Gb Gbadd4
It's no longer fun and games and orange juice
Gb Gbadd4 Gb Gbadd4
Oh these days I never know what to say and
Gb Gbadd4 Gb Gbadd4
I heard a rumour blow my way that
Gb Gbadd4 Gb Gbadd4 Gb Gbadd4
you lost all your friends, is that true?
Gb Gbadd4 Gb Gbadd4
Oh these days I never know what to say and
Gb Gbadd4 Gb Gbadd4
I heard you're still with that girlfriend
Gb Gbadd4 Gb Gbadd4
whose name I re fused to say
Gb Gbadd4 Gb Gbadd4 Gb Gbadd4
and apparently, so did you
Gb Gbadd4 Gb Gbadd4 Gb Gbadd4
to all the other girls you chew through

Beginning section of ‘These Days’
notation (chords/lyrics)

Band: Band members include Brandon Gill (lead guitar), Cathal Dickson (drums, production), Lily Fulton (bass), Robbie Pattinson (baritone guitar, lap steel, pedal steel), and me on vocals. Resources (demo, lyric/chord sheet, reference tracks) were then sent to each band member. Members composed their instrument parts. During each band practice the group would play the prescribed song, I would provide notes, and we would continue playing the song – having adjusted due to the notes, and so on until I was confident in the sound.

Brand image, instrument skill, and person were factors considered when deciding who to bring into the band. To my delight, all first members approached agreed to be a part of the Hannah Davenport solo project band.

Thus, creating the sound of Hannah Davenport. The timeframe since the first band practice to the current has taught me a great deal in both understanding and accommodating for each instrument/person learning preference.

Recording: All songs to both projects were recorded in Massey Universities Ahumairangi recording studio (par some instruments as noted 'home-recorded'). The process to each was as follows:

Four Faces

Drums, percussion, lead Guitar (including layering), and ambience were recorded in Ahumairangi. Robbie Pattinson record engineered. Baritone guitar, bass, and lead vocals were home-recorded. Noted prior, demo backing vocals were transferred to the final track. Session musician Bonnie Allen (piano) was later approached, refined with, then recorded in Ahumairangi.

Country Songs ('Health Section', 'Silent Conversation', 'Pull Out')

Drums, bass, lead guitar, and lead vocals were recorded Ahumairangi, Robbie Pattinson studio engineered. Pedal steel was home-recorded. Session musicians Reuben Topzand (piano) and Alex Hoare (cello), Jesse Austin-Stewart (banjo) were then approached and recorded in Ahumairangi – refining parts in studio. Lead vocals were later re-tracked in Ahumairangi with engineer Nicole Hardie. Backing vocals planned to be home recorded.



Pictures from the 'Health Section', 'Silent Conversation', and 'Pull Out' recording session in Ahumairangi.

Country Songs ('These Days' and 'Fingerless')

Drums, acoustic guitar, lead vocals, bass, and percussion were recorded in Ahumairangi engineered by Mike Gibson. Backing vocals, piano, cello, and more instruments yet to be decided on and parts to be composed.



Picture of Cathal Dickson behind the drum kit during the 'These Days' and 'Fingerless' recording session in Ahumairangi.

Mixing: The initial mix engineer brought challenges due to a sonically unmatched artist/engineer pairing. Post several iterations and multiple months I decided to settle the agreement, pay what was due, and seek a different engineer. I reinforce, this was due to a sonic mispairing and is not a reflection of the engineer's skill or person. Approaching engineer Ryan Brand saw a strong artist/engineer match. The iteration review/feedback

process of each song saw me re-gain my knocked confidence and gain stronger communication levels. *Country Songs* is in progress and has not yet been sent for mixing.

Mastering: *Four Faces* songs were sent to Mike Gibson for mastering and delivered promptly. *Country songs* has not yet been sent for mastering.

3.2 Live Performance

Having a total of four live performances (two live session recordings and two in-person) I will discuss the process from start to finish, highlighting applications changed the second time over.

Live Session

The two live session recordings are titled *Sleepy Session*, supporting the *Four Faces* project, and *Living Room Live Session*, supporting the *Country Songs* project.

Sleepy Session (named as the two songs performed were 'Sleeping With Myself' and 'sleeping, dreaming') was a large production filmed in Massey Universities Ahumairangi studio. Visual aesthetics include cold, gothic, theatrical, dark, and dramatic. Instrumentation was altered from the original song recordings to cello (Alex Hoare), piano (Reuben Topzand), acoustic guitar (Lily Fulton, originally Brandon Gill), and me performing/singing. Additional roles involved record, mix, and master engineer (Robbie Pattinson), director (Mason Rudd), DOP (Tash Coleman), camera assistants (Ben Addison-Saipe, Kerry Pulham, Zack Stringer), video editor (Francesca Sewell), photographer (Ali Maslen), and assistance (Cathal Dickson).

Living Room Live Session (named as it was performed in my living room) was a wholesome, laid-back production. Visual aesthetics include warm, cozy, casual, and inviting. The singular song performed was 'Health Section'. Instrumentation was the same as the recording, being acoustic guitar (Brandon Gill), banjo (Jesse Austin-Stewart), bass (Lily Fulton), drums (Cathal Dickson), pedal steel (Robbie Pattinson), and me performing/singing. Additional roles involved set up engineer (Robbie Pattinson), record

engineer (Ben Gibbons), mix and master engineer (Jesse Austin-Stewart), director and camera operator (Mason Rudd), DOP and camera operator (Kerry Pulham), video editor (Mason Rudd).

Booking/Contacting: Film date was locked in, involved persons were contacted with a project explanation and invitation.

Resource Sharing: Dates, list of persons involved (with contact details), mood board, songs, overview of project, and pictures of the space were sent to those involved. A separate, simplified band folder including lyrics/chords and songs were sent to session musicians.

Discussion: Several discussions with directors and record engineers were had as they grasped what equipment would be needed and plans of recording.

Band Practice: Two practices per live session underwent prior to shooting and involved shaping of parts and general run through. The *Sleepy Session* involved more refinement and input from session musicians as appose to the *Living Room Live Session*, being true to the original digital recorded work.

Set Up: The day prior to shooting, the film team and engineer both set up equipment as I dressed the set. The *Sleepy Session* requiring an entire day, and the *Living Room Live Session*, an evening for set up. It was during set-up of the *Sleepy Session* that I had received news from Brandon Gill (original acoustic guitarist) that he had fallen sick – resulting in a fast-paced turn around for Lily Fulton who stepped in. I sent Lily only the necessary information (lyrics/chords, songs) in mind of keeping stress levels low.



Pictures from the *Sleepy Session* set up day



Before and after pictures of setting up the *Living Room Live Session*.

Shooting: I welcomed all into the space, introduced everyone to one another, and provided both shoot plan and health and safety information (same went for both shoots). I want to highlight the found value in a welcome discussion prior to work/shooting as it strengthens teamwork, creates a positive environment, and encourages open discussion. The *Sleepy Session* was a long day, working into the evening. The *Living Room Live Session* wrapped mid-afternoon. The following changes display the found and improved problems that differentiated time and workflow:

- A shift in plan from comping takes, to a one take performance: Resulting in lesser takes required the second time over as an unrealistic standard of perfection wasn't being reached for – resulting in an easier workflow and a more genuine performance.
- A walk through/movement performance, changed to a set up and shoot performance: Resulting in a crisper sound, steadier shots, and the ability for myself to get lost in the music as appose to focusing on what is happening around me and where I need to be when. Although, in future I would like to attempt a walk through style of live performance again as the possibilities for an engaging outcome are large – though, when my sole role is performer and I have a larger team on board.



Pictures from the *Sleepy Session* shoot day.



Pictures from the *Living Room Live Session* shoot day.

Post: Applied to both sessions: I listened to all takes and decided on finals with the engineer. Songs were mixed/mastered and sent to the video editor. I received edits, provided feedback, and so on until confirming a final edit - the same process then applied for colour graded edits. The *Sleepy Session* saw several comping complications with audio/visual sync, this was tended to through several feedback notes.

In-Person

In-person performances include *Newtown Festival 2023* playing on the 'To the Front' stage, and the 'God Complex Debut Single Release Show' at San Fran supported by Wet Denim band.

Being a low-pressure environment, Newtown Festival provided a live context introduction for myself and the band to view set flow. Though, considering I played no role in the organisation of Newtown Festival and led the organisation of the 'God Complex Debut Release Show', I will discuss the in-person live performance creation process through the experience of the 'God Complex Debut Single Release Show'.

Venue: Having an international act pull out a week before show and being informed of my debut single release happenings through social media site Instagram, San Fran Venue approached me offering the slot. Understanding the learning potential to view where I stood in the market and having excitement to play to a show, I agreed.

Admin: Opening acts were contacted and organised, a poster in several formats was made, ticketing forms were filled out, my band was contacted, door person was organised, and payment fees were agreed on.

Promotion: From the moment of announcement until the performance, posters were posted around town (including a QR code scanner with direct passage to both the song online and ticketing website), several social media posts were made on platforms Instagram, TikTok, Facebook, and word was spread via word of mouth.



A picture of one of the posters + QR Scanners put up around town.



A screenshot of a social media (TikTok) promotional post.

Point of Difference: Throughout my context review research it was brought to my attention that live performances with a memorable element result an elevated memory of that performance in comparison to other similar experiences. This being why I contacted 'Adult Toy Megastore' to arrange a sponsorship in conjunction with the honest, raw, and sexy Hannah Davenport brand image to give away 20 free bullet vibrators to the first 20 people that arrived on the door. This proved to be a successful tactic in filling the venue from time of doors, overall creating a comfortable environment for those who arrived by having more bodies in the room, but also standing as a memorable notion.

Show: The show was played and was successful, having earned enough from ticket sales to not only pay those involved a larger sum than initially settled on – but also earn enough for me to put money aside for future assets. After the show I was approached by a group of very enthusiastic and excited people that had found and followed me on social media, asking to take home the set lists and take pictures with me.

3.3 - Visual Media

The age of digital media results in visual assets for an artist of any size being vital for use across all platforms: Posters, social media, ad campaigns, merchandise, artist brand imagery, and so on. Therefore, visual media has been a key focus in the creation of my assets.

Visual media assets I have attained (being, photography and videography) spread across a wide variety of uses. Having attained multiple assets of both and the process being virtually identical – the following description encompasses both.

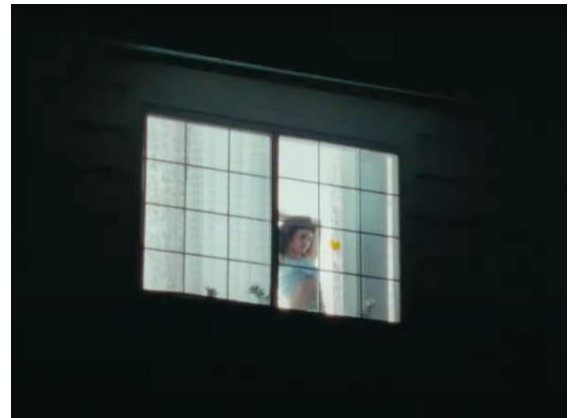
Being fortunate enough to find a strong working and visual match for both a photographer (Ali Maslen) and Videographer (Kerry Pulham) the first time working with both, the two have stuck by me throughout all assets, seeing both our working and personal relationships blossom.

Discussion: Meet with photographer/videographer over coffee to discuss ideas for intended purpose (i.e., Spotify skin for 'sleeping, dreaming' song, or the single cover for 'Silent Conversation' single). Additional cases of out-sourced collaborations with designers involved getting in contact and discussing via Facebook messenger or Instagram direct messages.

Research: With above discussion in mind, both myself and that who in partnership with investigated location spots, props, and costume sources. In cases when working with designers, a collaborative online mood board was shared with images to be used, references, and ideas.



'Silent Conversation'
Inspiration/Reference Picture



'Sorry I Had to Go'
Inspiration/Reference Picture



'Sleeping With Myself' Inspiration/Reference
Picture



'Sorry I Had to Go (Original Demo Version)'
Inspiration/Reference Picture

Organisation: Shoot dates and necessary additional sources (props, costume) would be locked in place/organised for shoot date. In cases with designers, a delivery date was set, and rates were agreed on.

Shoot: Shooting underwent. The first chunk of each session resulted in a 'warm up' period to begin, and then a workflow was achieved. Discussed ideas and additional in-the-moment ideas were explored. Found experience showed that non-discussed, experimental/'whim of the moment' ideas would more often result in a stronger outcome than planned shots.



'sleeping, dreaming'
post-shoot set



'sleeping, dreaming'
behind the scenes
picture



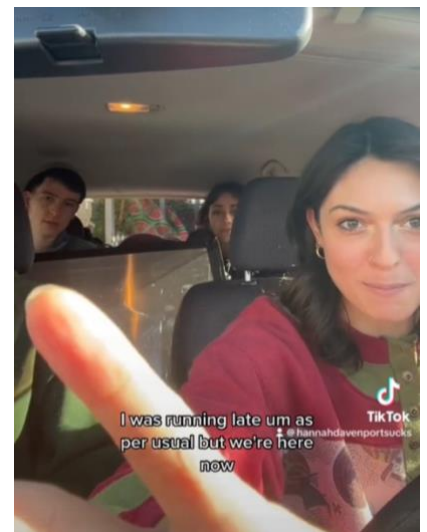
'sleeping, dreaming'
vlog/behind the
scenes TikTok video
screenshot



'Silent Conversation'
behind the scenes
picture



'Silent Conversation'
reference picture of the dress
sent to videographer



'Silent Conversation'
vlog/behind the scenes
TikTok video screenshot

Editing: Those involved would deliver edits. Reviewing and providing feedback, tweaks would be made (if necessary) and so forth until the final was confirmed. When working with designers, edits would be sent to me, a review would be made, and adjustments would be applied. This process repeated until I was happy with the product. In one instant when working with an outsourced designer discovered on TikTok and contacted via

Instagram direct message for the cover of my 'Sleepy Release', a double song release for the songs 'Sleeping With Myself' and 'sleeping, dreaming', months after back and forth it was at this point I stopped hearing from the designer and been left in an unprofessional manner. I believe this was due to personal reasons, though it set me back several months. I contacted a different designer who was prompt, professional, and provided excellent work.

Chapter 4 – Results/Discussion

This project set out to answer my overlying project question, what are the best ways for a new emerging artist to establish an artist brand? Alongside this question the project also looked to answer two sub-questions 1) What assets should a new emerging artist focus on prior to entering the market? 2) How do these assets facilitate an audience connection?

Reflecting upon my position prior to and post this research project there is a clear growth in asset quality, artist persona definition, personal confidence, and overall, a defined message surrounding who Hannah Davenport is as an artist. All of this is evident throughout the timeline of all my assets. Therefore, I consider this research project to be successful.

These measures of success are discussed further in the sections below. Results will be discussed under the following titles: 'Relationships', 'Work/Life Balance', and 'Confidence'.

4.1 – Relationships

Above all, I acknowledge all those that I have worked with along the way. Without the help of those people, none of what I have created would exist. This leading me to discover one of the largest messages this research has taught me: The relationships built define an artist.

The work of those collaborated with shine through in all assets and shape each final product. e.g., a drummer's playing style, engineers recording style, and photographers editing style, all shape the final product of a song/project.

Maintaining happy and healthy relationships will ensure that people want to continue working with and spread positive words about you, the creation process is enjoyable, and the final product has more care put into it.

The simple things go a long way, a few being:

- Being kind
- Maintaining a positive attitude, even in stressful situations.
- Providing food and water on set. Every shoot, recording session, and project I provided snacks, lunch, and dinner when necessary. This is an additional cost, though ensured that people are happy, feel cared about, and are in the best headspace/mindset.
- Organisation. Aside the physical creation of projects, most time is spent organising. Providing others with clear plans, call times, roles, monetary expectations, and goals result in a smoother process overall, and ensure others want to work with you again.

Overall, I can confidently say that I have built strong relationships with several people. I know who to approach when I want to carry out a new project and am very aware of the importance and incredible talents of the teams behind an artist.

4.2 – Work/Life Balance

A new emerging artist takes on several roles. Due to a lack of monetary backing, they must also work alongside this to fund living and projects. Additionally, there is always something more an artist could be doing. Roles include but are not limited to song writing, producing, management, social media influencer, banker, etc. However, if not handled intentionally the above can easily lead to a lack of work/life balance and emotional distress.

Having personally ‘hit the wall’ multiple times throughout this research project I have begun to draw lines and implement structure to avoid a lack of balance again. Being harder said than done when having a dream/goal in mind and being willing to push boundaries and live uncomfortably to get there, the following implementations are

boundaries I will continue to remind myself of, particularly when recognisable feelings of fatigue begin to arise.

- Intentional time off. Setting calendar days where no work is to be attempted, results in a higher quality rest, followed by higher quality work.
- Set hours. Before the hours of 9am and after the hours of 6pm no work is to be attempted, treated as a regular working job.
- Being aware of emotions. Checking in with oneself and being aware of emotional states and feelings and navigating tasks accordingly. e.g., If energy is particularly low one week, a lighter workload will be set.

This list will be altered as I see fit when necessary as I continue to navigate the workflow and grow as an artist.

4.3 – Confidence

Evidently seen throughout the timeline of this research project within my assets and within self, my confidence has grown immensely. I have grown personally and artistically through gaining a better understanding of what it takes to create each asset, building strong relationships, defining my artist brand/image, and consistently achieving higher quality, professional level creative works.

I feel self-satisfaction as I believe my project to have been successful due to the following reasons:

- I have achieved several different mediums of reaching current and building new audiences.
- I have built a strong portfolio of digital recorded works and supporting assets that define and showcase who I am as an artist.

- I have built a strong network of people and built working relationships.
- I have seen a growth in my social media following with consistent engagement – particularly for having only one debut single (and supporting works) been brought to market (released).
- I have been approached by others and been asked to work with. Being Kerry (videographer), and the San Fran venue.
- I have developed new skills and can confidently organise and direct a range of projects.
- I have received positive feedback from those around me and begun to build a community through my music and online presence.
- My song writing and craft has immensely improved.

4.4 Overview

This Masters project sought to answer the question, what are the best ways for a new emerging artist to establish an artist brand?

Throughout the creation, reflection, and continued creation of each asset within all three main asset groups, layers of my artist identity and personal messages were revealed to myself. Gaining knowledge and experience in all asset groups showed a clearer display of my artist brand each project.

All assets have resulted in a growth and establishment in artist identity, quality, and ability.

Alongside the projects overlying question were the two sub-questions, 1) What assets should a new emerging artist focus on prior to entering the market 2) How do these assets facilitate an audience connection?

Establishing a strong artist brand has answered both sub-questions as it will reveal to the artist themselves what they stand for, who their audience is, and what their messages are. When a new emerging artist is aware of those factors, they can create assets that best suit their brand. Meaning, the best assets for an artist will differ according to goals and brand, though all assets will hold value. Simultaneously, a strong artist brand will facilitate a strong audience connection. This being due to audience members resonating with the clear themes and messages of an artist. The stronger an artist knows and can re-enforce their brand; the stronger listeners will feel toward an artist. Each asset will provide more content for and deepen connections with listeners.

Additional to the establishment in my artist brand I now have a catalogue of assets. This puts me in a strong position to enter the market as I can gradually release each asset, allowing for a consistent flow of releases. Consistency is a key factor when entering the market as the first few releases aren't likely to gain much attention – but are very important as they stand as an introduction to market. The following few releases will begin to gain recognition from potential listeners and draw people in. Recognition is important when entering the market and turning people toward an asset, as the overflow of online content and attempting new emerging artists results in assets getting lost. Though, after a handful of releases potential listeners will begin to recognise an artist and are then far more likely to give the artist a chance. Following recognition, the next few releases will stand as a hook. Once people have become interested in what an artist does, they need to consistently be reminded of the artist. This will keep an artist remaining in people's minds, listeners interested, and will become the building blocks in establishing an audience/artist connection.

I have received a great deal of personal satisfaction in the results of this project and have seen a gain in interest both in person and online. Being approached by San Fran to put on my first debut-single release show, with a turn-out of approximately 150 people and only 1 week of planning and advertisement, proved to be very successful. Having only released

my first single, I have listeners asking for new music and have seen evidence of a strong audience/artist connection at my debut gig when chatting to attended social media followers after the show, seeing their excitement. I have also seen a large growth in social media following, my TikTok account is currently sitting at 16.3K followers and growing every day, my Instagram account is currently sitting at 1,170 followers.

The future will see a gradual release of all the discussed assets throughout this research project, and continued refinement of artist brand throughout the creation of future assets. The positive reaction to my first debut single has me excited for all to come.

Chapter 5 - Conclusion

Initially at the start of this master's research project I was interested in the psychological responses when listening to music, using those findings to create songs and capture an audience. Due to my lack of psychological or scientific knowledge, and the true point of interest being to build an audience connection, I shifted my research towards different mediums of connecting with an audience. This led me to realise that I had no assets to enter the market, or for people to connect with.

I then began creating assets with a long-term goal of connecting with an audience and building a community of people that resonate with my music. Though, being with limited monetary funds, a tactical approach was necessary. This led me to my two sub-questions 1) What assets should a new emerging artist focus on prior to entering the market – created by wanting to place my time and money in the smartest places. 2) How do these assets facilitate an audience connection? – created in alignment of my long-term community building goal. Finally, throughout the creation of these assets I found that my artist brand was strengthening along with my confidence. This positive outcome began to answer my two sub-questions. I discovered that the further refined and confident my artist brand became, the more I was able to direct the creation of assets toward that branding (making them more valuable to myself as an artist) and began to see a formation of audience interest and connectivity. The further refined my brand became, the stronger these became. And so, led me to my final question, what are the best ways for a new emerging artist to establish a brand?

To answer the question: No one group of assets proved to be a key factor in the success of this project. All assets when together built a strong catalogue and establish an artist brand.

Naturally, value is given toward the digital recorded works asset as the other assets are created to push these. This said, live performance and visual media assets both shape the artist personally and display the artist brand in a way each unique to the asset. Collaboration is an immensely large factor within the creation of all assets, I would not be the artist I am today without the help of everyone involved. Each creation process and

collaboration strengthened my work ethic, method, and outcomes. A valuable factor amongst live music is creating a point of difference unique to the artist brand, which reinforces the brand and remains in attendee's minds. Visual media defines the public opinion of an artist. How an artist displays themselves visually is viewed across all platforms and can be a defining factor in whether listeners resonate with an artist. Often, visuals of an artist are viewed prior to the listening of music. Finally, an artist brand must be consistent across all platforms. Consistency will convince a potential listener of authenticity.

Overall, I have learned an enormous amount about myself both personally and as an artist, my relationships, and my processes through this work, and I look forward to sharing it further.

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Appendix 1 – Portfolio

List of Tracks and Personnel

All tracks written by Hannah Davenport except where noted.

Four Faces

‘God Complex’

Brandon Gill – Lead Guitar, Guitar Layers

Bonnie Allen - Piano

Cathal Dickon – Drums, Production

Hannah Davenport – Lead Vocal, Backing Vocals, Production

Lily Fulton - Bass

Mike Gibson – Mastering

Ryan Brand – Mixing

Robbie Pattinson – Record Engineer

‘Sleeping With Myself’

Brandon Gill – Lead Guitar, Guitar Layers

Bonnie Allen - Piano

Cathal Dickon – Drums, Production

Hannah Davenport – Lead Vocal, Backing Vocals, Production

Lily Fulton - Bass

Mike Gibson – Mastering

Ryan Brand – Mixing

Robbie Pattinson – Record Engineer

‘sleeping, dreaming’

Brandon Gill – Lead Guitar, Guitar Layers

Bonnie Allen - Piano

Cathal Dickon – Drums, Production

Hannah Davenport – Lead Vocal, Backing Vocals, Production

Lily Fulton - Bass

Mike Gibson – Mastering

Ryan Brand – Mixing

Robbie Pattinson – Lap Steel, Record Engineer

‘Sorry I Had to Go’

Brandon Gill – Lead Guitar, Guitar Layers

Bonnie Allen - Piano

Cathal Dickon – Drums, Production

Hannah Davenport – Lead Vocal, Backing Vocals, Production
 Lily Fulton - Bass
 Mike Gibson – Mastering
 Ryan Brand – Mixing
 Robbie Pattinson – Record Engineer

‘Sorry I Had to Go (Original Demo Version)’

Cathal Dickson – Production, Mixing
 Hannah Davenport – Lead Vocal, Backing Vocals, Ukulele

Country Songs

Note: As this is an ongoing project, personnel surrounding each song is subject to change.

‘Silent Conversation’

Alex Hoare - Cello
 Brandon Gill – Lead Guitar, Guitar Layers
 Cathal Dickson – Drums, Production
 Hannah Davenport – Lead Vocal, Backing Vocals, Production
 Lily Fulton - Bass
 Mike Gibson – Mastering
 Nicole Hardie – Record Engineer (Lead Vocals)
 Reuben Topzand – Piano
 Robbie Pattinson - Pedal Steel, Record Engineer,

Note: Robbie Pattinson composed the core guitar notation.

‘Health Section’

Alex Hoare - Cello
 Brandon Gill – Lead Guitar, Guitar Layers
 Cathal Dickson – Drums, Production
 Hannah Davenport – Lead Vocal, Backing Vocals, Production
 Jesse Austin-Stewart – Banjo
 Lily Fulton - Bass
 Mike Gibson – Mastering
 Nicole Hardie – Record Engineer (Lead Vocals)
 Reuben Topzand – Piano
 Robbie Pattinson - Pedal Steel, Record Engineer

‘These Days’

Brandon Gill – Acoustic Guitar
 Cathal Dickson – Drums
 Hannah Davenport – Lead Vocal, Backing Vocals, Production
 Lily Fulton - Bass

Mike Gibson – Record Engineer, Mastering

‘Pull Out’

Brandon Gill – Acoustic Guitar

Hannah Davenport – Lead Vocal, Backing Vocals, Production

Nicole Hardie – Record Engineer (Lead Vocals)

Robbie Pattinson - Record Engineer

‘Fingerless’

Brandon Gill – Acoustic Guitar

Hannah Davenport – Lead Vocal, Backing Vocals, Production

Lily Fulton - Bass

Mike Gibson – Record Engineer, Mastering

List of Supporting Assets and Personnel

God Complex Official Music Video

Ali Maslen – Extra

Ben Addison-Saibe – Camera Assistant

Cathal Dickson – Extra

Charlie Budd – Extra

Hannah Davenport - Director, Key Performer

Lily Yochay – Extra

Natasha Coleman – Director of Photography

Robbie Pattinson – Extra

Tom Foy – Director, Editor

Zack Strlnger-Jago – Camera Assistant

Sleeping Session Live Session

Alex Hoare – Cello

Ali Maslen – Photographer

Ben Addison-Saibe – Camera Assistant

Cathal Dickson – Assistance

Francesca Sewell – Editor

Hannah Davenport -Director, Lead

Kerry Pulham – Camera Assistant

Lily Fulton – Acoustic Guitar

Mason Rudd – Director

Natasha Coleman – Director of Photography

Reuben Topzand – Piano

Robbie Pattinson – Record Engineer, Mix Engineer

Tom Foy – Camera Assistant

Zack Srlnger-Jago – Camera Assistant

Living Room Live Session

Ben Gibbons – Record Engineer
 Brandon Gill – Acoustic Guitar
 Cathal Dickson – Drums
 Hannah Davenport – Director, Key Performer, Vocals
 Jesse Austin-Stewart – Banjo, Mix and Master Engineer
 Kerry Pulham – Director of Photography, Camera Operator
 Lily Fulton – Bass
 Mason Rudd – Director, Editor, Camera Operator
 Robbie Pattinson – Audio gear organisation/set-up, Pedal steel

'God Complex' Debut Single Release Show Video

Ali Maslen – Editor, Poster Design, Photographer
 Brandon Gill – Acoustic Guitar, Lead Guitar
 Cathal Dickson – Drums
 Charlie Tilly – Door Person, Manager
 Christian Bingham – Event organiser
 Finn Harris – Mix Engineer
 Hannah Davenport – Event Organiser, Key Performer, Promotion, Vocals
 Kerry Pulham – Videographer, Editor
 Lily Fulton – Bass
 Robbie Pattinson – Baritone Guitar, Pedal Steel
 'Wet Denim Band' – Supporting Act

Debut Live Performance (Newtown Festival)

Brandon Gill – Acoustic Guitar, Lead Guitar
 Cathal Dickson – Drums
 Charlie Tilly – Event Organisation
 Hannah Davenport – Key Performer, Vocals
 Lily Fulton – Bass
 Robbie Pattinson – Baritone Guitar, Pedal Steel

All Photography

Ali Maslen – Director, Editor, Photographer
 Hannah Davenport – Director, Model

All Videography (excluding above)

Hannah Davenport – Director, Model
 Kerry Pulham – Director, Editor, Videographer

Appendix 2 – Lyrics

Four Faces

'God Complex'

[Verse 1]

Can't substitute the feeling

Living alone ain't as easy as it used to be

I hate when I'm talking

He pretends to listen, just goes "yeah yeah yeah"

I hate the way I look in every mirror, window, shiny object I can see

Coz I never grew into my skin

Told me that I had the face

Just have to loose the weight on my back

[Pre-Chorus]

Oh oh

[Chorus]

Insecure with a God Complex

I am the most selfish person that I've ever met

Insecure with a God Complex

Help pick up the narcissist coz' she has fallen down again

Insecure with a God Complex

I am the most selfish person that I've ever met

Insecure with a God Complex

At least I am aware of it

[Verse 2]

Skipping meals to make me feel better

It didn't work so I started eating regularly

That didn't seem to work either

So what the fuck does that mean?

I walk into a room and think I
Am better than everybody I'm better than everybody here
(I am the most interesting important person you'll ever meet)
Then I go home and overthink myself into tears

[Pre-Chorus]

Oh oh

[Chorus]

Insecure with a God Complex
I am the most selfish person that I've ever met
Insecure with a God Complex
Help pick up the narcissist coz' she has fallen down again
Insecure with a God Complex
I am the most selfish person that I've ever met
Insecure with a God Complex
At least I am aware of it

[Bridge]

I'm blinded by the people that'll never call it quits
I grew up spoilt rotten but I'm not an only kid
My thoughts are all just concepts
That fight against each other to co-exist
And I hate that I will never truly know
How people perceive me
Do I ever push so far
That they ever think of leaving me?

[Chorus/Outro]

Insecure with a God Complex
I am the most selfish person that I've ever met
Insecure with a God Complex
Help pick up the narcissist coz' she has falling
Insecure with a God Complex
Crying in the street ain't gonna get you anywhere
Insecure with a God Complex
At least I am aware of it

'Sleeping With Myself'

[Verse 1]

Turn back the time
I'm a child listening to you
I didn't know my wrong and rights
Now it's too late to change route
Growing up in the world
Sounds so lovely on a page
But when it's happening in real life
It's lonely and I can't explain or begin to gauge
Oh I know I have fallen in a trap
Of my own mind
Is it too late to go back?

[Pre-Chorus]

I hurt feelings all the time
Trust me I wish that would change coz then I wouldn't hurt mine

[Verse 2]

No, I'm not dumb
Don't look at me with those eyes
I know they're thinking
Something more inside

[Pre-Chorus]

I hurt feelings all the time
Trust me I wish that would change coz then I wouldn't hurt mine

[Bridge]

I have nothing to prove to you
I've got my whole life to live on through
And a bad relationship with food
If I have to say I'm not hungry one more time
I'm gonna cry

[Chorus]

Oh It's hard when life is awaiting you

To get out of your bed

And oh

It's hard when you seem to be rotting

From the inside out right from your head

And oh

It's hard when this is all you've ever known

And oh

It's hard when you are your own enemy

And you take yourself with you to bed

'sleeping, dreaming'

[Verse 1]

I've been sleeping dreaming every time I close my eyes
I can't sleep and I couldn't tell you why
It's such an issue when I'm awake at night
My thoughts run wild and it really plays on my mind

[Pre-Chorus]

What am I doing here in my bedroom?
I should be out anywhere anywhere else
It's 2am and it feels like noon
But that is something I can't help

[Chorus]

I have these dreams inside my head
That one day I'll be better again
They lay in books that I have read
It's called a fairy tale end
I have these dreams inside my head
That one day I'll be better again
They lay in books that I have read
It's called a fairy tale end

[Verse 2]

I'm always tired
No matter how much sleep I get
My brains become wired to
Wake up, nicotine, coffee
Then sleep again
Can I just lay in bed and not have to deal with anything
Kind of like I did when I was 17
But I'm older now and have to pay rent

[Pre-Chorus]

What am I doing here in my bedroom?
I should be out anywhere anywhere else

It's 2am and it feels like noon
But that is something I can't help

[Chorus]

I have these dreams inside my head
That one day I'll be better again
They lay in books that I have read
It's called a fairy tale end

I have these dreams inside my head
That one day I'll be better again
They lay in books that I have read
It's called a fairy tale end

'Sorry I Had to Go (Original Demo Version)'

Note: The official version is an adaptation of these lyrics.

[Verse 1]

I'm sorry that I had to go
You're always on my mind please know that
There's a situation in my head I'm tryna figure it out
And I'm sorry that I had to go

[Pre-Chorus 1]

But now you won't talk to me
And god knows I've tried everything

[Chorus]

Yeah I know I know I didn't do it right
I know I know I started a fight
I know you know I don't know what I'm doing
I know I know I didn't do it right
I know I know I started a fight
I know you know I don't know what I'm doing

[Verse 2]

I'm that I had to go
I didn't say half the things on my mind
And I know that I should have
Remembering the times we ate Nutella out the jar
And every time I called you wouldn't be far
I'm so sorry that I had to go

[Pre-Chorus 2]

But now you won't talk to me
And what if this whole thing ended so differently
I just hope you're listening

[Chorus]

Yeah I know I know I didn't do it right
I know I know I started a fight
I know you know I don't know what I'm doing

I know I know I didn't do it right
I know I know I started a fight
I know you know I don't know what I'm doing

[Bridge]

Put a sticker on it call you mine
I'm sorry that I changed my mind
Can't explain no I can't describe
Don't know why I still care coz the choice was mine

[Outro]

I'm sorry that I had to go
You're always on my mind please know that
There's a situation in my head
I'm flicking through my brain tryna figure it out
I'm so sorry that I had to go
What more can I do to get through to you?
I'm sorry that I had to go
You're always on my mind please know that
There's a situation in my head
I'm flicking through my brain tryna figure it out
I'm sorry that I had to go

Country Songs

'Silent Conversation'

[Verse 1]

By not saying a word you said all the wrong things
Lines got blurred and I got bitter
Content with marching to my own drumbeat

[Pre-Chorus]

Beat so loud
Must've drowned everything else out

[Chorus]

By the way I'm
By the way I'm saying nothing, saying nothing
I'm saying it all
By the way I'm
By the way I'm saying nothing, saying nothing
I'm saying it all
When I said...

[Verse 2]

Building up the patience to ask if you were fine
Strangest situation coz I saw you all the time
Waiting on some money that you're never gonna get
Now I never trust a friend when they say they'll pay me back

[Pre-Chorus]

My anger beating loud
Beat so loud must've drowned everything else out

[Chorus]

By the way I'm
By the way I'm saying nothing, saying nothing
I'm saying it all
By the way I'm

By the way I'm saying nothing, saying nothing

I'm saying it all

[Bridge]

I wish I cared enough to

Talk about it, talk about it, talk about it, talk about it

I wish I cared enough to

Talk about it, talk about it, talk about it, talk about it

'Health Section'

[Verse 1]

Nights gone get goner
Tell everyone my problems
Will I ever start to learn?
I guess not
Nights gone get goner
4 course meal at 3am and
Coco pops taste gourmet when you're high

[Pre-Chorus 1]

And oh oh I know

[Chorus]

Oh no such thing as going slow
I'm running for the hills or I'm sitting at home
Oh no such thing as going slow
I'm higher than a kite or I'm
Digging down, digging down, digging down, digging down, digging down
Below

[Verse 2]

Fuck, that's my teacher
Boobs out
How big are my eyes right now?
Taking lines
Down the East line
I know it sounds brutal but when I wake up sometimes
I kinda wish that I didn't
It's not that I want to die
I just think sometimes
Life would be easier if I slept right through it

[Pre-Chorus 2]

I'm trying, trying
My god forsaken, god damn, god fuckin best

[Chorus]

Oh no such thing as going slow

I'm running for the hills or I'm sitting at home

Oh no such thing as going slow

I'm higher than a kite or I'm

Digging down, digging down, digging down, digging down, digging down

Below

[Bridge]

I work myself to the bone every night

They'll make me into a broth

Sell me in supermarket isles

Labelled '*Health Section*'

She's organic

Organically losing her mind

[Chorus]

Oh no such thing as going slow

I'm running for the hills or I'm sitting at home

Oh no such thing as going slow

I'm higher than a kite or I'm

Or I'm, or I'm, or I'm, or I'm, or I'm, or I'm or I'm, or I'm

I'm, I'm, I'm, I'm, I'm, I'm, I'm, I'm, I've

Dug myself below

'These Days'

[Verse 1]

Oh these days I never know what to say and
I bet you have also changed
It's no longer fun and games and orange juice
Oh these days I never know what to say and
I heard a rumour blow my way that
You lost all your friends
Is that true?

Oh these days I never know what to say and
I heard you're still with that girlfriend
Who's name I refused to say
And apparently, so did you
To all the other girls you chew through

[Pre-Chorus]

You no longer haunt
Corners of my childhood home
You no longer show up
In picture frames, and movie scenes, and weird fucking dreams

[Verse 2]

Oh these days I never know what to say but
I find comfort in the way that
I got hot and you got lame
Funny that

Oh these days I never know what to day but
How's your mum by the way? Is she still a gem?

Oh these days I never know what to say but
How's your dad? You're just like him
Fucking a stranger on the coffee table
Fucking a stranger, is he still able?
Fucking a stranger, fucking a stranger, fucking a stranger, fucking a stranger

[Pre-Chorus]

You no longer haunt
Corners of my childhood home
You no longer show up
In picture frames, and movie scenes, and weird fucking dreams

[Chorus/Outro]

I would've given you
I would've given you
I would've given you anything
I would've given you
I would've given you
I would've given you anything
Anything you asked for
Anything you asked for
Anything you asked for, anything
I would've given you
I would've given you
I would've given you
Anything

'Pull Out'

[Verse 1]

It's a vicious cycle when I spiral
And get in moods like 'I don't wanna see my friends'
The worlds cruel but that's cool with me
Nothing matters anyway

[Pre-Chorus]

Oh oh oh

[Chorus]

The world feels so dead
And I've got serious plans
To get in my head again
And pull myself out again
And pull myself out again
And pull myself out

[Verse 2]

Spent my whole life tryna be digestible
Small enough to chew
Pretty
And majestic
But now I've gained the weight nobody looks at me the same
The hunger in their eyes is dead
I figure
It's better to be sexualised than not wanted
Welcome to the world of being a Woman

[Chorus]

The world feels so dead
And I've got serious plans
To get in my head again
And pull myself out again
And pull myself out again
And pull myself out

'Fingerless'

[Verse 1]

Hard wired this way
I only listen when I'm made
But something about you makes me wanna lay
Down in the street and
Scream
I always say
I always say always
Even though it's not always what I mean
I'm just being dramatic
Like the best parts of me
[Pre-Chorus]
But I mean it when I say

[Chorus]

Oh darling I would
Drop dead in a heartbeat for you
Cut off my little finger or
Give you my favourite pair of shoes
And if anyone knew
Just how much I liked those shoes
It'd be you
And that's gotta count for something
Oh that's gotta count for something
Oh that's gotta count for something
But I guess what I'm tryan say is
I love you

[Verse 2]

Give you head, piss the bed, and I'm thinking
I don't wanna say, I don't wanna say it, don't wanna be mean
Hot head, run my mouth, and I end up
Putting myself into places I did not mean to put myself in

Oh oh oh gotta love it though

An abundance of pictures of dogs being sent to my phone

Oh oh oh

[Pre-Chorus]

I just want you know

[Chorus]

Oh darling I would

Drop dead in a heartbeat for you

Cut off my little finger or

Give you my favourite pair of shoes

And if anyone knew

Just how much I liked those shoes

It'd be you

And that's gotta count for something

Oh that's gotta count for something

Oh that's gotta count for something

But I guess what I'm tryan say is

I love you

[Bridge]

Each time we begin again

It gets more serious than it's ever been, ever been, ever been, ever been

Oh oh

And I wouldn't change the world I

I'd go through all the hurt

I'd do it all again, all again, all again, all again

Oh oh

Sometimes I don't think we're rightly suited

But I know you think the same

Each time we pull apart something pulls us back again, back again, back again

Ohh

[Chorus]

Oh darling I would

Drop dead in a heartbeat for you

Cut off my little finger or
Give you my favourite pair of shoes
And if anyone knew
Just how much I liked those shoes
It'd be you
And that's gotta count for something
Oh that's gotta count for something
Oh that's gotta count for something
But I guess what I'm tryan say is
I love you

[Outro]

(Improv Oo's)